Lady Gregory's Plans for the Irish Players

THE NEW YORK

DRAMATIC MIRROR

DECEMBER 27, 1911
PRICE TEN CENTS

Whitz, N. Y.

OTIS SKINNER, AS HAJJ, IN KISMET

Next Week---HADDON CHAMBERS WELCOMES AMERICAN PLAYS IN LONDON

ANNIE MACK BERLEIN AND MARGARET ILLINGTON ACT I KINDLING DALY'S THEATRE

GERTRUDE BRYAN AS LITTLE BOY BLUE

MARY LAND WITH SEVEN DAYS CO.

LINA ABARBANELL IN MADAME SHERRY

THE DRAMATIC MIRROR COMPANY
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Suggestions for New Year's

PERSONS harboring any reverence for tradition will presently be sharpening their pencils and inditing on spotless sheets of paper a code of resolutions in honor of the new year. It is a time-honored custom, as anybody could learn by a perusal of any reliable comic supplement, and the ceremony must be observed if one is to maintain his position in orthodox society. Frequently, however, the task of finding points for possible improvement in one's own existence assumes such insurmountable difficulty that the conscientious man is reduced to the necessity of calling a neighbor over into Lacedemonia to help him. In a case of this kind, plenty of assistance should be available. For the aid of any one so afflicted the following suggestions are appended:

To the critic we recommend sacrificing the epigram to the truth. It may be as much of a strain as paying rent on the day before Christmas, especially since a misrepresentation is as forceful as a verity, besides being infinitely easier for a man of any imagination. Such a vast crowd of epigrams is knocking about the world, however, that nobody will miss those that might have been—at least, nobody except the author. Unless they are able-bodied creatures, moreover, epigrams soon get pushed into the gutter, where they degenerate into such puny, out-at-the elbow tatterdemalions that nobody wants to shake hands with them. Judicious application of race suicide principles would exterminate only enough of them to give air to the remainder.

To the manager we recommend *bona fide* contracts, which cannot be broken whenever convenience suggests. The elimination of the clause calling for Sunday performances, which invalidates the entire document, might be accomplished without doing violence to a reputation for integrity. Perhaps actors who have been reluctantly forced into extra matinees without extra pay, and others, whose sense of justice has been outraged, at first might view such magnanimity with suspicious eye, but in time no doubt even their prejudices would be overcome and mutual confidence would be restored.

To the actor we recommend shelving the old story of the parts he might have played. In so doing he would become a living example of the sage remark that truth sounds stranger than fiction. Its alien appearance, due to novelty, would soon wear off, and the most complacent admirer would accustom himself to tales of probability in place of more highly seasoned dishes. Plain fare makes a more hygienic diet, anyway, as doctors all agree. Besides, everybody knows what happened to that foolish youth who kept crying "wolf!" for the pure pleasure of watching the excitement it created. He soon found himself as mistreated as the unhappy CASSANDRA. Of course it gives a certain amount of satisfaction to create a brilliant history and to adopt it for one's own, but it is not less ludicrous than the attempt of certain pious minds, in lands where piety is fashionable, to keep their ill-fitting halos from rolling in the dust.

To authors and no less to stage directors we recommend an observation of life as it is lived. The world contains enough interesting people, so we can worry along without the fantastic creatures of the stage, who are what they are simply because the playwright needed them thus to make his story turn out in a certain way, and who do what they do simply because the well meaning director thought such actions would look well in the glamor of the footlights. Everybody can hasten the millennium of perfection in art and in life if he only chooses to lift his foot to the next rung of the ladder. New Year's is commonly considered an appropriate time to begin.

The Would-Be Dramatist

A CORRESPONDENT FROM ST. LOUIS writes to inquire if an Authors' Trust exists for the purpose of suppressing young aspirants to literary fame. Although his query is couched in a humorous style, he evidently feels that he has a genuine and serious grievance against the cold world which will not give him a hearing. Every writer who has finally found himself—which is quite as important as having the public find him—will go upon the stand to testify that the most difficult thing in the profession is to obtain that same hearing. It takes a plentiful supply of mental and literary dynamite to break through the crust of this pie into the stratum of the sugar plums.

Others, besides this Missourian seeker for truth, have wondered why managers keep on producing poor plays from pens that have achieved fame, especially when the press not infrequently rends the dramas without mercy. There is this much to be said about the matter, however, in defense of conservatism, and it has been repeated many times before this. Managers, press, and public more confidently approach an offering with a great name attached to it than they approach an unknown quantity. A reputation, previously made and still at stake, in some way guarantees the best endeavors of the successful author, and certainly mitigates the disapproval of all patrons. Who can blame producers for sticking to beaten paths that promise financial security?

The only monopoly that bars the newcomer from the pastures of ease and plenty is that same natural and human tendency toward conservatism. Holders of the laurel wreaths, however, finally disappear and never come back; so by wise provision of heaven somebody else gets a chance to carry the emblems of victory. The only difficulty is that the world always seems to be full of famous men; they don't disappear at the same time and leave a clear slate for ambitious youths. Consequently, the later arrival must start into the race while his experienced competitors are half way around the track. His only consolation, if he cannot overtake them, must be derived from the knowledge that he will still be in the running long after the earlier men have vanished from sight.

The value of a friend at court is frequently overrated by those who have no such convenient straps by which they may climb into a manager's notice. A "pull" undeniably helps to get a hearing, but it does not extend to the public, which constitutes the last court of appeal. The only wires hitched to the public are laid by the playwright's own ability, the lack of which is compensated by no amount of friendly consideration by the producer. External influence may give the initial impulse, but continued motion has to be sustained by internal mechanism. The world has long debated about its "mute, inglorious MILTONS," but nobody has ever decided whether real genius must inevitably be recognized or whether it may be smothered by circumstance. Probably every successful man thinks he has struggled as strenuously for his fame as anybody else ever struggled, and it is pretty certain that he has exerted himself to the top of his strength, for that—or more—is the price of success.

The young men of the present day in St. Louis and elsewhere, who are creating contributions to the world's best literature while the world slumbers in blissful ignorance of their efforts, are simply repeating history. Perhaps we have had so many literary alarm clocks set off at our heads at all sorts of unseasonable hours that our ear drums have grown callous. Persistence on the part of the alarm clock is its only hope. We recommend that quality to the young man who suspects the existence of an Authors' Trust.

THE USHER

AUSTRIA is contemplating the creation of a court or council for the supervision of theatres and the trial of theatrical cases. The bill calls for four members besides an assessor and a secretary, one representing the government, one from the judiciary, and two from the theatrical profession. Their authority, which will be supreme in this field, is to regulate mushroom organizations, unpaid rehearsals, unfair contracts, and unsanitary theatres. Although the course of such a body would be strewn with obstacles, a quartette of unprejudiced and lively men could accomplish a great deal of valuable and needed reformation. Should the bill become a law, the results of the legislation will be worth watching.

♠

Brander Matthews and his associates in the dramatic department at Columbia University are desirous of establishing a museum of a unique and interesting character, and have already begun the collection. It is to consist of miniature models of the stages representing various developments of the theatre in the world's history. Professor Matthews has presented the stage of the Mystery, acted at Valenciennes in 1547. It was constructed by Duvignaud and Gabin under the direction of Marins Sepet, and duplicates the one exhibited at the Paris Exposition in 1878 and later placed in the library of the Opéra.

The two settings for Noah's Flood and Nice Wanton, which were presented at the New Theatre last Spring in connection with Professor Matthews's lectures on the growth of drama, have also been built in miniature by Joseph Wickes, under the direction of E. Hamilton Bell, for the Columbia museum. One is a public square in an English village, and the other is the courtyard of an inn.

E. Hamilton Bell has added a model of the Palais Royal, a German product by Dr. Fritsche. The Palais Royal, erected by Cardinal Richelieu in 1639, was occupied in 1661 by Moliere and his company, and later housed a riotous line of rulers, including Louis XIII., Louis XIV., Philip of Orleans, and Philip Egalité. Camille Desmoulins, the Tribunate, and Prince Jerome Napoleon were other residents of the old palace.

Clarence Mackay has recently bought for the museum a model of the Fortune Theatre, which roused considerable comment when it was on exhibition in London last August. The London papers expressed their usual discontent when the model left England to come to this country. The original Fortune Theatre was an Elizabethan playhouse standing not far from the Globe, which it imitated. The model was built by James P. Maginnis, under the direction of Walter H. Gorfrey, a specialist in Tudor architecture.

Other additions which Professor Matthews wishes for the Columbia museum are models of the theatre of Dionysus at Athens as pictured by Professor Dorpfeld, the Roman Theatre at Orange, as restored by M. Caristie, a Madrid theatre of the period of Lope da Vega and Calderon, the antique theatre of Palladio at Vicenza, an Italian set for the comedy of masks, and Drury Lane in 1775 during the presentation of The School for Scandal. With the acquisition of these, Columbia will have a nucleus which, while not so extensive as the collection at the Paris Opéra, is unrivalled on this side of the Atlantic.

♠

William Mailly has an article in *The Coming Nation* for Dec. 16 on "The New American Drama," in which he emphasizes the fact that the American people are growing away from the idea that the theatre is a place intended merely for amusement. Mr. Mailly, in his writings on the theatre, dwells upon the significance of recent drama which deals with the problems of civilization as the defects of society. His viewpoint is that of the Socialist, and he is one of the most analytical among prominent writers on the theatre.

♠

The Federated Women's Clubs of Ottumwa, Ia., evidently proposed to feed the young on a straight angel diet, notes Frank E. Foster, the MIRROR's correspondent at Iowa Falls. The Ottumwa City Council recently rejected an ordinance submitted by the women of the city to forbid any sort of motion picture performance in that city that exhibited "any murder or fire branding buildings, or pictures of any criminals in prison garb, prison scenes or escaping convicts or attempts at murder, or people tied in chairs, or gags in or around people's mouths, or stabbing, or holding people at bay with firearms, or scenes of choking or pictures of violent deaths or acts, blowing of safes or robberies, or any other unlawful and felonious acts, or drinking or tottering drunkards, or gambling or dueling, or inside pictures of houses of prostitution, or suggestive pictures of scantily attired women, or display of black hand letters, or strikers or rioters, or violent destruction of property, or 'men only shows.'"

♠

Arnold Bennett, who has recently been traveling about this country in search of new sensations, returned to London in what appears to be a very satisfied frame of mind. Although he did not carry back an exalted opinion of American plays, which he says are distinctly bad, he had a good word to say about our actors, whom he considers equal to those in England. Arrangement of theatres and scenic effects also did not inspire him with any enthusiasm.

The visitor had the good sense to approve our various cities for what they are, not for what they might be. The culture of Boston, the quietness of Philadelphia, the commercialism of Chicago, and the cosmopolitanism of New York, Mr. Bennett appraised at somewhere near their intrinsic value and reality. He is kind enough to assert that we are neither so boastful nor so vulgar as gossip saith. Most of all, he approves the comforts of American homes and hotels.

Women of this country may take satisfaction in his opinion of them, at least as after-dinner speakers. Josephine Dodge Daskam and Kate Douglas Wiggin pleased Arnold Bennett more than any of the men who spoke at the farewell banquet.

White, N. Y.

Cecil Kern Richard Buhler Lillian Lawrence Alice Haynes Rose Brander

FROM THE REVIVAL OF BEN HUR, AT THE NEW AMSTERDAM THEATRE

LADY GREGORY

GUIDING GENIUS OF THE IRISH PLAYERS

EVERY patron of Maxine Elliott's Theatre during the stay of the Irish Players must have become familiar with a figure in a trailing black gown, with a black lace mantilla over her gray hair, for such a person hovered about the house like a sort of patron saint. It was Lady Augusta Gregory, of course, as you might have been informed a hundred times an evening, had you cared to listen to the explanations of those that knew. She was present at every performance of her company—or nearly every performance—absenting herself only to watch George Arliss and Niagara Falls, and possibly one or two other wonders on exhibition in this country. When it comes to the Irish Players, she does not believe in the ancient maxim that a watched pot never boils, but she puts to practical test the other old saw about eternal vigilance and the price of success. In this case, the event has justified the method.

Particularly selecting a straight-backed chair in the green room of the theatre, Lady Gregory sat with folded hands, the very picture of contentment and affability. Her expression and manner invited easy confidence.

"So much has been said about the past history of the company," said Lady Gregory, "that I'd prefer to talk about the future now. With the continued success of the movement, it is highly probable that a school of acting will be established at the Abbey Theatre in Dublin, or in connection with it, and that we shall organize more than one company from the material thus cultivated. We really need one company in Dublin all the time, and could very easily send others through England, America, and possibly Australia. In view of the lively interest that has surrounded us wherever we have journeyed, I am sure of the feasibility of such an extension. Now that the hardest part of the matter is at an end—the obtaining of a foothold—the rest should follow with comparative ease, if we continue to exercise care throughout our labor."

Beyond a doubt, Lady Gregory's rosy plans for the future gain substantial probability by what has already been accomplished. Moreover, the Irish Players in New York have steadily grown in popularity among the more intelligent and orderly class of theatregoers. Although received at first rather coolly by the critics, they have gradually won over nearly all of the hard-shelled dramatic journalists, and are certainly condemned by none.

"Had I not become interested in the Gaelic movement," said Lady Gregory, "I should doubtless have turned my attention to the music halls of England." She is essentially a woman of the theatre, as she herself declares. Perhaps no other field for endeavor has ever seriously presented itself to her mind. "The music halls appeal to me because they reach such an enormous audience—all of the poorer members of society who are financially unable to patronize the first-class theatres. I have, for instance, seen the Tivoli Music Hall in London crowded with spectators who paid perhaps sixpence apiece for admission. See what a tremendous range that gives anybody who succeeds in pleasing their fancy.

"From the whole programme that I have in mind—the one at the Tivoli—there were two numbers which one would call vulgar. All the rest were quite harmless, and yet were just as popular. The masses, as we are pleased to term the poorer people, don't want vulgarity, just because it is vulgarity. Like the rest of us, they want to be entertained, and they are just as willing to be entertained decently as anybody else.

"Last Summer, one or two of my own pieces were done in music halls, with results quite equal to my hopes. The Workhouse Ward was received very cordially, and most people agree that the comedy isn't vulgar." Lady Gregory smiled gently. "That little experience has confirmed my earlier opinion in the practicability of working in vaudeville.

"I believe in beginning at the bottom to build up the drama, you see. It is much like erecting a house. The Chinese are the only ones who begin with the roof and work down to the ground." Even if Lady Gregory had noticed the similar method adopted by American contractors in constructing skyscrapers, she probably would not admit that even in the land where skyscrapers were invented, the paradoxical method could be satisfactorily applied to dramatic art.

Many people have argued that the first-class theatres set the tone for theatrical productions, which gradually permeates the rest of the stage; many others have argued that progress must start in the houses of second-class, which attract so many more patrons. The truth of the matter is that any new idea has to struggle for years with determination before it gains momentum enough to be felt, as an appreciable force in the strong current of tradition. Reformers with the best of intentions are objects of

LADY GREGORY

suspicion, because society has a tremendous fear either of leaping from the frying pan into the fire, or else of making itself ridiculous by chasing after false gods. Since old conventions are continually getting sluggish and muddy, however, we sorely need the reformers to break through old banks with a new impetus that clears the stream. Let them begin in the music halls or the theatres, they are equally welcome.

"My energies are so taken up by the Irish Players that I shall not attempt the music hall movement," continued Lady Gregory. "One thing at a time, you know." Then, with the utmost placidity, she added, "As I grow old, I find it advisable to narrow the banks, as one of my friends says." A mere spectator is forced to observe that the narrowing is not visible from the outside.

"My time has been so occupied by the business of this trip that I haven't had an opportunity to see much of the American stage. I went to see Disraeli a few nights ago, and it struck me as a most remarkable performance, but rather ghastly because I knew Disraeli. Shortly after my marriage, I attended a function at which he was present, and although he was suddenly called away just as I was about to be presented to him, I recall very clearly his stooping figure in the black velvet coat and the diamond star. So, when I saw Mr. Arliss in the play, it gave me an uncanny feeling.

"The characterization, however, is very true, because Disraeli was always so ready to concern himself in the little human details of life, even when burdened by the cares of state. For that reason, the pretty love affair does not seem out of place, or forced in for purely theatrical reasons.

"The production, as a piece of stage craft, impressed me most favorably, because it is all so quiet. English plays are apt to be so fidgety that they make me feel restless and uncomfortable, but in this drama of Mr. Parker's everything moves smoothly and tastefully to the conclusion. It is a mercy the telephone had not been invented in Disraeli's day, for if it had been, he would have been chattering to it at every other breath." This remark illuminates the general spirit of the acting of the Irish Players, which is all remarkably simple. Against such a Doric background, every gesture has its value. As long as simplicity does not descend into stiffness, it is an entirely admirable theory and has really been the working principle of every great artist. In this matter, however, as in every other lofty point, one step will carry the actor from the sublime to the ridiculous.

"I can't be away from the theatre when new plays are on," said Lady Gregory as the sound of laughter penetrated from the front of the house. "I must see not only how the play succeeds, but also how the audience succeeds. That is even more important. Audiences change nightly, so it is a new play to me every time I attend the performance. The company remembers the audiences, too." Lady Gregory smiled significantly. "I believe the record is held by an audience in some provincial English town, which never laughed once through an entire performance of Spreading the News. I don't recall the place, but ask the cast and they could tell you." Doubtless the cast have laughed enough since to make up for the deficiency.

"Somebody once remarked to Toole, the actor, 'I should think you'd get tired of acting the same part over and over again.' Toole replied, 'I should think you'd get tired of telling the same old stories over and over again.' Roles and stories age, but audiences never. The public keeps a play young.

"American audiences have been pretty kind to us, even when we were doing Blanco Posnet. We were sure of our Irish plays, but we didn't know what Americans might think of a Colorado hero. Mr. Shaw himself, however, was much pleased by our production, so we ventured to try it." A more fantastically and delightfully impossible play, even the Irish company hardly possesses, and Mr. Shaw will have to try harder than that to make us say such unkind things about him as he has said about America.

Lady Gregory, however, took up the cudgels in defence of her friend. "Mr. Shaw is not really so black as he has been painted. He once told me that some nuns were advertising for a watch dog which should be wildly ferocious at some hours and perfectly meek at others, and he thought himself well qualified for the position. When Mr. Shaw's remarks are circulated, it is much like the game of Russian Scandal. Number one whispers a sentence to number two, who repeats it to number three in the same fashion, and so on around the room. The final form usually hasn't an atom of relationship to the innocent sentence that started.

"By this same law, I suppose that London thinks the premiere of The Playboy in New York was a repetition of the Boston Massacre. I spent the time kneeling in the wings telling them to go on with the play, but to save their voices, because they'd have to do it over. As I wasn't hit, I can't complain; only I hope they will boil the potatoes next time." Lady Gregory laughed at the recollection of the event, thereby finally proving her great good sense.

"In Boston, I was pleased to find that the public was already familiar with the plays in our repertoire. Professor Baker, of Harvard, had done much to rouse interest. People used to come to me and ask why various lines and scenes had been changed." One has a mental image of Boston studiously keeping tabs on the actors by means of texts of the play in their hands, perhaps murmuring inwardly because the insufficient light during The Rising of the Moon deprives them of this diversion. It is not a bad method, either, if one wants to get the most out of a play.

"Our American engagement has been extended till the end of February, but then we must return to Dublin. We must not stay long enough to get the American accent, for that would destroy our *raison d'être*, and we should be disowned in Ireland. Already, however, the members of the company have individually roused the interest of the public. Spectators no longer turn to their programmes to find out who has just entered the scene. The audiences know the actors and like to see them do various parts. It is a business asset as well as an excellent training for the actors, who gain flexibility by the different requirements of different roles. That is the way we grow."

With this optimistic explanation of the past and forecast of the future, Lady Gregory led the way back to the front of the house, from which it was apparent she had been kept quite as long as she could endure.

CHAUNCEY L. PARSONS.

ACTORS' FUND MEETING.

A meeting of the Actors' Fund was called on Dec. 12 at the Lyceum Theatre. The president, Daniel Frohman, served in his official capacity, and explained that the purpose of the meeting was to revise the by-laws. The amendments adopted provide that no one can be eligible for election to an office of the Fund who has not been a member for at least one year, and that no one shall vote who has not been a member for thirty days, and that no nomination shall be made less than two weeks in advance of the meeting.

The amendments make a recurrence of what happened at the annual meeting last May impossible. At that time a large number of outsiders came to the meeting, paid their dues and undertook to vote for officers, as if they were members in good standing. This was done for the purpose of forcing the election of an independent ticket, and the meeting ended in disorder.

William A. Brady announced that there would be an opposition party for next May's elections, so that actors themselves may get a chance at some of the offices.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Bijou.—THE STRANGER. See below.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIM. Very popular spiritualism.
Broadway.—THE WEDDING TRIP. See below.
Casino.—PEGGY. Homesick English musical comedy.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—PASSERS-BY. Touching, romantic drama.
Daly's.—MARGARET ILLINGTON in KINDLING. Interesting drama of slums.
Empire.—ETHEL BARRYMORE in THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER in TAKE MY ADVICE. Regulation Collier comedy.
Gaiety.—ELSIE FERGUSON in THE FIRST LADY OF THE LAND. Historical setting for popular star.
Garrick.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Old favorite in indifferent comedy.
Globe.—GEORGIA CAINE in THE THREE ROMEOS. Clever specialties and good comedians.
Harris.—ROSE STAHL in MAGGIE PEPPER. Popular department store play.
Herald Square.—GRACE LA RUE in BETSY. Clever, and fairly well done.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—HELEN WARE in THE PRICE. Emotional play with a purpose.
Knickerbocker.—KISMET. See below.
Liberty.—FARNUM BROTHERS in THE LITTLEST REBEL. Excellent war drama.
Lyceum.—NAZIMOVA in THE MARIONETTES. Excellent acting of conventional comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—IRISH PLAYERS. Unusual stock company in unusual plays.
New Amsterdam.—BEN-HUR. See below.
New York.—KITTY GORDON in THE ENCHANTRESS. Rather ponderous, yet meritorious.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE MILLION. Rapid French farce.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Variety. Better bill than its predecessors.

CHICAGO.

Blackstone.—FRANCES STARR in THE CASE OF BECKY. A sort of Jekyl and Hyde role.
Chicago Opera House.—MARGUERITA SYLVA in GYPSY LOVE. Excellent music.
Cort.—MASTER OF THE HOUSE. New play of homely appeal.
Colonial.—CRISTIE MACDONALD in THE SPRING MAID. Very popular.
Garrick.—Aborn Opera company in THE BOHEMIAN GIRL. Commendable English opera.
Grand.—POMANDER WALK. Idyllic romance.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—THE KISS WALTZ. New in Chicago.
Illinois.—FRANK MCINTYRE in SNOBS. Middle-class comedy.
McVicker's.—THE ROUND-UP. Spectacular melodrama.
Olympic.—THE WOMAN. Political melodrama.
Powers.—TIM MURPHY in THE NEW CODE. Mediocre domestic comedy.
Princess.—VALESKA SURATT in THE RED ROSE. Pleasing music.
Studebaker.—EXCUSE ME. Easy running, entertaining farce for tired business man.

PHILADELPHIA.

Adelphi.—THE GAMBLERS. Melodramatic play well done.
Broad.—BILLIE BURKE in THE RUNAWAY. Good exhibit of the star.
Chestnut Street Opera House.—ZIEGFELD FOLLIES OF 1911. Conglomerate variety.
Forrest.—DONALD BRIAN in THE SIREN. Popular star, fair music.
Garrick.—ELSIE JANIS in THE SLIM PRINCESS. Mildly entertaining.
Lyric.—WILLIAM FAVERSHAM in THE FAUN. Fantastic comedy.

BOSTON.

Boston.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Just opening.
Colonial.—THE PINK LADY. Popular and pretty.
Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.
Hollis Street.—THE CONCERT. Delightful comedy of musical life.
Majestic.—EVERYWOMAN. Modern morality play elaborately staged.
Park. — GET-RICH-QUICK WALLINGFORD. Rural comedy with glorified green goods men.
Plymouth.—DOROTHY DONNELLY in THE PRINCESS ZIM-ZIM. New Coney Island play.
Shubert.—SOTHERN and MARLOWE. Best Shakespearean actors in America.
Tremont.—EDDIE FOY in OVER THE RIVER. Old comedy in new dressing.

MAXINE ELLIOTT'S—IRISH PLAYERS.

FALSELY TRUE.

Drama in one act, by Johanna Redmond. Produced by the Irish Players under the direction of the Lieblers, on Dec. 20.

Moran ..... Sydney J. Morgan
Mary ..... Sara Allgood
Shaun ..... Fred O'Donovan

Johanna Redmond's sketch of the Robert Emmet uprising added no laurels to author or to actors beside other achievements of the Irish company, Falsely True is a trivial bit of writing and acting, difficult to present, difficult to follow, and apparently of no great moment when it is comprehended.

It seems as if Miss Redmond might have used more effectively the material she had in hand, but she has turned its principal scene into a narrative of little force, put into the mouth of the man who acted it. Shaun and Shamus Moran, apprehended during the uprising, had been imprisoned separately by the authorities. Tricked by the promise of his own and his brother's freedom, Shaun turned State's evidence, only to find that Shamus had died in prison. Returning to his parents, he told them the story, and obtained their pardon for his treachery to his other comrades, and then departed with his shame, to lose himself in the great world.

As was to be expected, Miss Allgood played well, but there was little enough in the sketch for her to turn into anything worth seeing. Fred O'Donovan was rather more amateurish than usual. Sydney J. Morgan also gave an ordinary performance that lacked depth. It all sounded more like pretence than most of the past bills.

THE IMAGE.

Comedy in three acts, by Lady Gregory. Produced on Dec. 21, by the Irish Players.

Thomas Coppinger ..... Arthur Sinclair
Mary Coppinger ..... Sara Allgood
Malachi Naughton ..... Fred O'Donovan
Brian Hosty ..... Sydney J. Morgan
Darby Costello ..... J. M. Kerrigan
Peggy Mahon ..... Cathleen Nesbitt
Peter Mannion ..... J. A. O'Rourke

The last of the new offerings offered by the resourceful players from Dublin's Abbey Theatre was presented Thursday night. The Image reveals the same qualities of delicate wit and amusing characterization that have endeared gracious Lady Gregory to the thoughtful audiences which have composed the clientele of the Irish Players. Lady Gregory has never made pretensions as a dramatist, and wrote her first play in 1903 to relieve the gloomy impression produced on the spectators at the National Theatre, in Dublin, by the dramas of the young men who were representing their characters involved in a tragedy or a problem. From this beginning she has completed seventeen plays, each of them cameos in their individual way. Like her other comedies, The Image brings before us the small foibles of a peasant town, all lighted up by the warm glow of the authoress's sympathetic humor.

Two large whales have been washed ashore near a small village on the west coast of Ireland. The inhabitants are alert with excitement as to what disposal will be made of the two carcasses, and a talkative and demurring committee of three undertake to determine their best use. After several quarrels as to which is the oldest and, therefore, the most competent to head the undertaking, they set about to draw the oil from the monsters. But the township decrees that all the proceeds shall go toward something for the community's general advantage, a statute which a bystander had happened to hear the "committay" bickering about. The contest as to whether a man living or one dead shall be commemorated brings about no result. There has been a man about "with a bit of a board" underneath his coat bearing the name Hugh O'Lara. The other men all considered him crazy with his perpetual talk about this Hugh, but all ended by chosing this same Hugh O'Lara, about whom they knew nothing. They consulted old Peggy Mahon, but she couldn't remember because a cat had put his paw in her drop of tea, and she could think of nothing but the cat. Finally they debate as to the figure of the man to be carved in stone, and Thomas Coppinger, the stone cutter, rebels at the intricate design of the figure selected. When they consult the town records they find that Hugh O'Lara was born on the previous day, and so is not eligible to immortality yet. But while this last discussion has been going on, the sea has washed away the bodies of the whales, and the intricate squabbling and long-drawn talk brings no fruit.

The company acted the piece extremely well, except that they revealed a trait previously unnoticed—that of dropping facetious remarks to each other *sotto voce* while on the scene; it is simply one of those things which is not done. Cathleen Nesbitt had an opportunity of showing that she possesses the same versatility as the other members of the organization. Her old Peggy was a carefully wrought piece of character study. Fred O'Donovan, in unrecognizable guise and voice, made much of the crazy mountain man with the board. J. M. Kerrigan is far better as a character actor than as a straight one; his Darby Costello was perfect. Arthur Sinclair, Sara Allgood, Sydney Morgan, and J. A. O'Rourke were as thoroughly competent as usual. The attendance was very small, but could not have been more keenly alive and intelligent.

BIJOU—THE STRANGER.

Comedy drama in three acts, by Charles T. Dazey. Produced by L. S. Sire, on Dec. 21.

Mandy ..... Harriet Brent
Cassius Hoover ..... William Frederic
Venetia Warrington ..... Ouida Bergère
Theophilus Pinkney ..... A. S. Byron
Howard Carter ..... Malcolm Williams
Hugh Pearsall ..... Henry Hall
Judge Carter ..... Frank Sheridan
General Randolph Warrington ..... Howard Hall
Mary Warrington ..... Muriel Starr
John Marshall ..... Wilton Lackaye
Frederick Terrill ..... Louis Thomas

Charles T. Dazey is a flower that blooms at any time of the year, and mostly in the Bijou Theatre. His second attempt has evidently been more pretentious than The Three Lights; his result has been The Stranger. His play is a curious medley of blatant nobilities, moral purpose, and melodrama, likely to appeal more to an actor, because of its situations, than to the public.

Even before John Marshall appeared on the scene, the audience was fully prepared to learn that he was the son of the great Judge Carter by his first marriage, and that Howard Carter must bear the stigma of illegitimacy before the story was done. The play began with the reverse assumption, however, when John Marshall returned from Yankee Land, imbued with Northern aggressiveness that should put powder under honored Southern traditions and blow the first families of Virginia into fragments. Being a traction magnate, he allied himself with Theophilus Pinkney to run a trolley line from Richmond to Danville. He bid in the Warrington property, against Judge Carter, to obtain a right of way, and acquired the good will of the boy mayor, Hugh Pearsall, to get a franchise into the town. By various intricacies, this was made to appear like bribery, but in the ensuing investigation, John Marshall fully established his own innocence as well as the nefarious intrigues of Howard Carter, and won the esteem of everybody in general and of Mary Warrington in particular.

Undoubtedly, Mr. Dazey started with a good basic idea—the regeneration of the South through industry—but after being preached to the point of lassitude, it got lost in a romantic, theatrical tangle, that is not sufficiently life-like to keep the plot vital. Beyond question, also, Mr. Dazey may yet write something worth while, if he ever escapes from his present sentimental method of thought, for he has devised several situations that are fresh and facile—such as John Marshall's criticism of Mary Warrington's story. Just now, his facility seems to be his own worst enemy.

Whatever triumph attaches to the performance, may be appropriated by the Lambs' Club, from whom the cast is said to have been exclusively recruited. The acting is much better than the play deserves, for it shows a great deal of intelligent talent. Virginian accent was maintained with consistency, and the action moved with enough surety to indicate competent stage management.

Although all the characters were cursed with banal conventionality by an evil fairy at their birth, Wilton Lackaye played his role pleasantly enough—not with any consuming force or verity, but in the romantic tone of the story. As examples of Southern aristocracy of the old school, Frank Sheridan and Howard Hall reproduced the type as we have known it on the stage ever since Southern drama began to flourish. Both of the comedians, William Frederic and A. S. Byron, were rather objectionable, because they evidently knew that they were being funny. Comic antics are never very laughable unless they are spontaneous and more or less unconscious. The villain was an impossible creature, anyhow; consequently, Malcolm Williams is not particularly to blame for making him appear so. The two juveniles, Henry Hall and Louis Thomas, had considerable personal charm, but no great gift for depicting their more serious emotions. An agreeable voice and attractive manners gave Muriel Starr her chief distinction. Ouida Bergere did the obvious things in a vivacious way without offending one's sense for the appropriate. Harriet Brent, though lively enough, would never be mistaken for a real Mandy.

Superficiality characterized the performance; it never went below the surface. That was, perhaps, as much the fault of the playwright as of the actors, for one can't dig deep in shallow soil. Good team work was the best tralt of The Stranger.

CARNEGIE LYCEUM—WHO'S SAFE.

Comedy in three acts, by Celie Ellis Turner. Staged by Miss Turner and Ralph Dean, on Dec. 22.

James ..... S. T. Leaming
Bobs ..... Walter V. Milton
Mr. Ward ..... Warren Conlan
George Lawton ..... Thomas MacLarnie
Mrs. True ..... Diana Huneker
Mrs. Lawton ..... Harriett Davis
Mr. Watson ..... Eugene Ormond
Mrs. Watson ..... Winifred Voorhees
Flossie ..... Gretchen Wilke
Ellen ..... Miss Sherman

All the usual weaknesses of a novice in the pursuit of the dramatist's laurels could be detected in the ambitious offering, Who's Safe, which was given a holiday production last week by the authoress, Celie Ellis Turner. An indigestible amount of episodic plot, a clumsy exposition of situation and a poorly developed conclusion were the most conspicuous faults. The play had material sufficient for two plays, the biggest moment was reached in the first act, and the happy ending came abruptly and without the logical consent of circumstances. Comedy, farce and near-

tragedy tumbled over each other in a mad scramble for the goal, but the authoress refused a decision at the end.

A divorce suit instituted by Mr. Watson who named a John Doe co-respondent was the incentive of the play. He retained George Lawton as counsel. Mrs. Lawton engaged the same lawyer for her defense. Evidence proved Lawton the John Doe. There was your thread of story. A jealous wife, a flirtatious stenographer and two blackmailing detectives tangled the thread, but Miss Turner did the unravelling without any aid from her characters. The talkative, impudent servants were a surprise, but not a joy forever.

Mr. MacLarnie did a splendidly shaded piece of work as George Lawton, and Diana Huneker acted with confidence, Harriett Davis played vigorously, but without a spark of inspiration.. The others ranged from indifferent to bad.

KNICKERBOCKER—KISMET.

An Arabian night in three acts and ten scenes, by Edward Knoblauch. Produced by Harrison Grey Fiske and Klaw and Erlanger, on Dec. 25.

Hajj	Otis Skinner
The Muezzin	T. Tamamoto
The Imam Mahmud	Del De Louis
A Mufti	John Webster
The Guide Nasir	Sydney Mather
The Sheik Jawan	Sheridan Block
The Beggar Kasim	Macey Harlan
Amru	Daniel Jarrett
Zayd	Harrison Carter
Amru's Apprentice	Gregory Kelly
The Caliph Abdullah	Fred Eric
The Wasir Abu Bakr	Miron Leffingwell
The Wasir Mansur	Hamilton Revelle
Kafur	George Relph
Afife	Bennett Kilpack
Captain of the Watch	Richard Scott
An Attendant of Mansur	William Lorens
A Chamberlain of the Caliph	Thomas Audley
The Gaoler Kutayt	Martin Sanders
Marsinah	Rita Jolivet
Narjis	Georgia Woodthorpe
Kabirah	Amelia Barleon
Miskah	Merle Maddern
Kut-al-Kulub	Eleanor Gordon
The Almah	Violet Romer
The Man	Ernest Leeman
The Woman	Roma Devonne
The Story Teller	Mervyn Rentoul
The Juggler	Youna
The Dancer	Violet Romer

Kismet, the London sensation, has arrived in panoplied glory at the Knickerbocker, and if prognostications count for anything, there it should stay for some time, for the production realizes one's dream of the Arabian Nights in detail and in total. The story is made up of love and hate, beauty and ugliness, in their strongest tints, without particular regard for shading. It is simply a story like those that enthrall one in childhood, and illustrates anew the human desire for an effective recounting of strange tales.

Hajj, the beggar, woke at down on the steps of the Mosque of the Carpenters, to quarrel with Kasim and to vow vengeance upon Jawan, who had slain his wife and soh years ago. By chance this same Jawan tossed him a bag of gold, as Jawan was tottering away from the mosque. With this money Hajj arrayed himself in gorgeous robes, but his fatal instinct for thievery led him to appropriate from the bazaar a bundle of scarfs without the formality of payment. Apprehended and brought before the evil Mansur, Hajj saved his right hand from being struck off only by pledging himself to slay Mansur's overlord, the young Caliph. Mansur also promised to wed Hajj's daughter, Marsinah, who, unknown by her father, had fallen in love with the Caliph, supposing him to be only the gardener's son. Royally arrayed, Hajj also received the attentions of Mansur's wife, promising to call on her at sunset. Meanwhile he caused the unwilling Marsinah to be dragged to the seraglio, while he went to stab the Caliph, a plot which failed, because the Caliph walked encased in armor, and which landed him in prison. Here he occupied a cell with Jawan, who has been arrested for highway depredations. Strangling his old enemy, Hajj received his pardon and walked out, free to visit Mansur's wife, where he hoped to rescue his daughter. This amiable lady, Kut-al-Kulub, did free Morsinah, but she trapped Hajj and called Mansur, who was on the point of killing the beggar when he saw the amulet which Hajj had taken from Kasim. By this sign Mansur thought Hajj his father, and kneeled to receive his blessing, but he received a dagger thrust instead. The Caliph, breaking in to rescue Marsinah, exiled Hajj from Bagdad. Before leaving Hajj had the joy of seeing Marsinah come from the mosque to meet the Caliph, and then the exile went to sleep again on the moonlit steps.

A wonderful story it is, straight from the Orient, brim full of the spirit of Eastern romance. Although slow in getting started, it obtains color and atmosphere from the street and bazaar scenes; they really make the entr'acte songs and specialties superflous, although not uninteresting. For gorgeousness and tastefulness of settings and costumes, New York has never seen the superior of Kismet. Such a scene as Mansur's hall, for example, may be justly termed a triumph in the successful combinations of splendid colors. The bazaar was a gorgeous kaleidoscope, and yet the crowd was easily handled. The mosque and the harem were both beautiful, contrasting the gloomy prison and the sunny courtyard of Hajj's home.

As the story demands, the acting was mostly of the broad variety, without much gradation. Otis Skinner, however, proved himself a most resourceful actor of the romantic type; his impersonation was a delightful and individual bit of work, easy, adroit, and full of expression. Few other actors on our stage could murder two men in an evening and still retain the sympathy of the audience. Sheridan Block also bore himself well in the role of the feeble Jawan, delivering his tirade in act one with consistency. Hamilton Revelle played the black villain with complete success, making Mansur absolutely glory in his crimes. Macey Harlan contributed an amusing character sketch. George Relph and Bennett Kilpack, as the dwarf and the Nubian, were effective additions to the picture. Fred Eric wore his titles royally and played even better in his love scenes. Rita Jolivet was much better in the serious passages than in the lighter ones. The tittering laugh which she and others cultivated—obviously by command—was rather distressing. Eleanor Gordon was quite sumptuous, and Georgia Woodthorpe and Merle Maddern were good in widely different ways.

About a thousand other details deserve mention, but they are things which the public will want to see for themselves.

NEW AMSTERDAM—BEN-HUR.

Drama in six acts and fourteen scenes, by William Young, from the novel by General Lew Wallace. Revived by Klaw and Erlanger, on Dec. 23.

Balthazar	Walter M. Sherwin
Gaspar	Charles J. O'Brien
Melchior	William Markham
Ben-Hur	Richard Buhler
Messala	Edward H. Robins
Simonides	Oscar Adye
Ilderim	Mark Price
Arrius	Emmett C. King
Balthazar } Hortator }	Walter M. Sherwin
Malluch	J. Arthur Young
Metellus	George Wilkes
Khaled	George Sydenham
Cecilius	James F. Ayres
Sanballat	Edwin Cushman
Drusus	Schuyler Ladd
Centurion	Bissell Putnam
Officer	Frederick Scates
Esther	Cecil Kern
Iras	Adelaide Nowak
Mother of Hur	Lillian Lawrence
Tirzah	Alice Haynes
Amrah	Rose Beaudet

Ben-Hur, with his horses, camel and droves of Judeans, has returned to the stage to delight the theatregoers of a somewhat newer generation as well as to revive the memories of the multitudes that saw the performance before. It is something to see, rather than to hear, for only one scene has any particular dramatic element. Nevertheless, the familiar story lends itself to spectacular treatment, and such it received.

Fourteen scenes unroll one after another in lavish variety and extravagant detail. Although more famous, the chariot race is not more realistic than the galley scene and the open Mediterranean. The revels in the grove of Daphne and at the fountain of Castalia must have been as pleasing to the divinities as to the audience, for the ballet was costumed and arranged excellently.

Most of the actors, however, had little but externals to commend them, the one exception being Adelaide Nowak. Miss Nowak is doing considerably maturer work than she did even in The Great Divide, but she still has youthful grace. It would be interesting to see what Miss Nowak could do with the Shakespearean Cleopatra, for while she might not be so varied as some impersonations of that Queen, it is safe to predict that she would be more of a siren. Unfortunately, nobody else belongs in her class; the rest delivered their lines in a stilted sing-song, frequently little less than maudlin sentimentality. The success of the revival, however, does not depend upon their pedestrian work, but almost entirely upon the spectacle and upon extraneous devices, which are well worth seeing.

IRVING PLACE—ROSEN IM SCHNEE.

Allegorical play in four acts, by Conrad Nies. Produced by Gustav Amberg on Dec. 23.

Grossmutter (Grandmother)	Georgine von Neuendorff
Enkelin (granddaughter)	Lotti Diener
Goddess of Poetry	Clementine von Pothy
Santa Claus	Felix Marx
Christkind	Anni Foerster
Rip Van Winkle	Ernst Robert
Uncle Sam	Heinrich Falk
Mother Goose	Lina Haneseler
Evangeline	Gertrud Barlach
Minnehaha	Selma Feller
Jack	Georg Wilhelm Pabst
Frau Holle	Marie Berla
Dornroeschen (Sleeping Beauty)	Frida Ries
Schneewittchen (Snow White)	Julie Hamburger
Aschenbroedel (Cinderella)	Else Ernst
Rothkaeppchen (Red Riding Hood)	Wanda Mislowitz
Haensel	Georg Bunzel
Grethel	Dora Hamburger
Spirit of the Christmas Tree	Hanni Brockmann

Director Amberg, living up to traditions of the Irving Place Theatre, has prepared a special entertainment for the children during the holiday week. Snow White, Cinderella and other tales that fascinate the youthful mind have been done in years past. On Saturday night Herr Amberg offered for the first time Conrad Nies's delightful Christmas fantasy, Rosen im Schnee (Roses in the Snow).

Herr Nies has retained the exquisite poetry of the old German fable upon which his plot is founded. He has conjured up all the well-known figures of fairy lore in the development of his story. It is a quaint conceit—the contest to win the heart of the child between Santa Claus and Christkind (Christchild). Marshaling their respective forces, Santa Claus calls to his aid representatives of American legends and poetry, while Christkind depends upon the favorite children of the German fairy tales, with the Goddess of Poetry filling the position of umpire.

It is Christmas Eve. Old Grandmother relates to little Granddaughter the legend of the Christmas rose that blooms in the snow on Christmas night. Whosoever finds this rose will be wooed by a prince. While the child is sleeping the Goddess of Poetry appears and summons the fairies of Christmas, Santa Claus and the German Christkind, who, however, quarrel, Santa Claus feeling that Christkind and the poetical glamour of the German Christmas tree is encroaching upon his domain and former supremacy. The child awakening, wanders out in the forests to find the wonderful rose. Lost in the woods, she is taken to the home of Mother Goose, who with her company try to induce her to stay, but in vain. Again setting forth, she comes upon Rip Van Winkle's cave, where she encounters a number of miners, including Jack. Her winning simplicity charms them and captivates Jack, who offers to bring her the magic flower, which is radiant upon the mountain-top. He falls, is rescued by his fellow workers, and the child pleads with the fairies for his return to health. Santa Claus and Christkind arrive, only to realize that they have been outwitted by a greater power—love, which has transformed the child into a young maiden, beyond the pale of fairies and fables.

The cast, comprising the regular stock company, entered into the spirit of the play with an enthusiasm that found its way across the footlights. Each seemed to be imbued with the Yuletide feeling, particularly good work being done by Georgine von Neuendorff, Lotti Diener, Ernst Robert, Felix Marx, and Frls. von Pothy and Foerster. The work of the children in the cast was more than adequate.

Roses in the Snow will be presented every afternoon during the holidays. Mathilde Cottrelly and Meila Mars will present Die Frau Gretl at the evening performances.

BROADWAY—THE WEDDING TRIP.

Comic opera in three acts; music by Reginald de Koven; book by Fred de Gresac and Harry B. Smith. Produced by Sam S, and Lee Shubert on Dec. 25.

Szigetti	Charles Angelo
Ignace	George Madison
Candide	Grace Emmons
Celeste	Dorothy Morton
Fritzi	Christine Nielsen
Felix	John McClosky
Captain Josef	Arthur Cunningham
Lieutenant Johann	John Rogers
Corporal Oscar	Martin DeLaney
Drummer Boy	L. Parmet
Aza	Dorothy Jardon
Lotta	Fritzi von Busing
Lieutenant Nikias	William Brandt
Lieutenant Leo	John Crawford
Major Vathek	Albert Busby
Basilie	Gwen Dubary
Willie Barnett	Joseph Phillips
Mafta	Edward Martindel

A production remarkable for nothing but its constant and vain effort to be vivacious, The Wedding Trip has little of the early offerings of Reginald de Koven to recommend it. The story has considerable originality, but the action is so slight that the novelty of the theme doesn't count for much when the whole evening's entertainment is taken into consideration. Fritzi and Felix, just married, are in the midst of their nuptial song when they are interrupted by the entrance of Captain Josef to deliver the news that Felix must leave at once to take the place of his brother twin, Francois, in the army. Francois, it seems, had been appointed to lead an expedition against a band of brigands who had infested Dalmatia, the scene of the piece, and were carrying away a large part of the female population for ransom. Francois has been allured away by a fair woman, and if he does not return before sunset he will be shot as a traitor. So to save his brother's life Felix is pressed into service, and a most unwilling recruit he proves both in fulfilling his brother's military calling and in responding to the advances of the women his twin relative has raised hopes in. Chief among these is a gypsy, Aza, and she is seconded by the free advances of Francois's wife, Basilie, and an innkeeper, Lotta; added to this his entire household, with newly made bride, has accompanied him to the frontier, and between the family, the army and the women, and with his innate timorousness, his troubles are many. They finally terminate when the poor fellow drinks from a fountain in the brigand's retreat. A new courage springs up in him and is so pronounced that he bravely finishes his love duet with his wife, osculates freely, and refuses to masquerade any longer. The Major, who condemns him to death, is kissed by the gypsy and consents to leave Felix alone. There is a brigand king and his many followers, who contribute atmosphere and song and play the old trick commemorated in history by adventures of the Sabine women.

Christine Nielsen is the only one in the cast who is never tiresome, and her winsomeness and spirit dominate when she is on. She possesses a sweet voice, utilized with charming effect in "Awakened Love." She recalls Christie Macdonald, but has an individuality all her own. John McClosky as the beleaguered Felix has a great deal of uninteresting things to do and is as efficient as the scope of the role permits. Arthur Cunningham possesses a large voice and helps amuse. Edward Martindel is always "acting," and his enunciation is so perfect and so rapid that it sounds like a fast running clicking machine. He is a good singer, with an overinclination to cover his upper tones toward the smothering point. The best singing was done by Grace Emmons, who governs the change from chest to head tones with a nicety.

The dialogue was ordinary. The chorus was not up to standard on looks, but was inoffensive vocally. The male contingency as brigands and soldiers looked like a woman's college performance of a battle scene.

White, N. Y. Lavinia Shannon Juliette Lange Hassard Short Grace La Rue

SCENE FROM BETSY, AT THE HERALD SQUARE THEATRE

Abaloni's Temperament Receives Treatment

PERSONAL

HACKETT.—James K. Hackett, whose marriage to Beatrice Mary Buckley was announced recently, is enjoying a great prosperity throughout the land in The Grain of Dust, prepared for stage use by Louis Evan Shipman, who dramatized The Crisis. The original story by the late David Graham Phillips is one of power characterized by the crudeness which marked all his work. In the play Mr. Hackett breaks away from the shackles of romantic acting which have previously limited his scope of acting, and gives a direct performance remarkable for its virility and stirring emotion. The character is one of those architects of destiny in modern business life, who holds out to the end in a struggle with those above him, and finally defeats his adversaries. Mr. Hackett has surrounded himself with E. M. Holland, Frazer Coulter, Frank Burbeck, and Mary Moran.

LENNOX.—Cosmo Gordon Lennox, who is now writing his name without a hyphen, is now on his first visit to the United States. He is the only survivor of the late Lord Alexander Gordon-Lennox, who was the fourth son of the fifth Duke of Richmond; this makes our subject the first cousin to the present Duke of Richmond. Mr. Lennox has been known to us chiefly from the adaptations he has made from the French and German and for his dramatizations from novels, notably the version of Vanity Fair, produced at the New Theatre last year with his wife, Marie Tempest, in the role of Becky Sharpe, under which name the play ran for a year in London. The Marriage of Kitty was presented at the Hudson in 1903. Mr. Lennox has made an English version of Molnar's The Lifeguardsman, to be produced by Charles Frohman, and a play from the French, The Gutter, which the Shuberts own. When The Truth and The Girl with the Green Eyes were produced in London, they were localized for Clyde Fitch by Mr. Lennox. He declares that the days of the society drama, per se, are over, and its place is now taken by the dramas of purpose from the pens of men like Galsworthy, Bernard Shaw, and Granville Barker.

ROBERTSON.—Donald Robertson has at last accomplished his ambition of getting the encouragement and assistance of wealth in order to carry out his scheme of a permanent stock company of high salaried actors. While Mr. Robertson's appreciation of his own

J. K. HACKETT

limitations is often apt to lead him into wrong paths in casting himself for the plays he undertakes to produce, yet the Chicago Drama Players can arouse only the heartiest commendation and well-wishing. Until the organization gets a permanent home in the Western city, it is bound to encounter more or less financial adversity while trying to meet the conditions provided by road bookings. It would seem that an endowed theatre should be strong enough to make demands for engagements in outside cities without allying itself with any of the commercial managers. Anyway, Donald Robertson is a man reared in the theatre, with an experience of over twenty years as an actor; the practical equipment he has so acquired should make his directorship eminently successful, provided his abilities are not diffused by appearing in the repertoire himself to too great an extent.

SHELBY.—The great opportunities afforded the child actor are comparatively few; in The Littlest Rebel, Juliet Shelby achieves another of those successes which set us a wondering. This child was born in Shreveport, La., a certain number of years ago—and it is that number of years that every one is curious about. Her mother was in the profession, and the natural course for an unusually gifted youngster was begun four years ago. She has played with Bertha Kalish, and in Cameo Kirby and The Master Key. She is the only child who has ever appeared in the role of The Littlest Rebel, both when it was played in vaudeville and when the play opened in Chicago, where she appeared as Mary Miles Minter. She will admit on pressure that stock work is not elevating. She possesses the quality which always characterizes the great simplicity. The command with which she dominates everything on the stage at the Liberty, including the two stars, calls forth the deepest admiration. Her dressing room is a small sized toy-emporium, and she is followed everywhere by a kitten smitten with none but her.

GOSSIP.

Gaby Deslys last week witnessed with pleasure Laura Guerite's impersonation of Gaby at the Fifth Avenue Theatre, where Mlle. Deslys was a guest at a box party given by Kathleen Clifford, Annette Kellermann and others.

Harry Reichenbach, for several years advance agent for Henry B. Harris, and more recently with the Authors' Producing Company, has been engaged by William Fox as assistant general manager and press representative for the seventeen vaudeville and stock theatres which Mr. Fox controls in Greater New York.

THE MATINEE GIRL

HAPPY Nineteen Hundred Twelve!

On the threshold of the New Year Laura Sedgwick Collins, President of the Alumnae and Alumni of the American Academy of Dramatic Arts, and active member of that mirthful organization, the Twelfth Night Club, has published a song, "My Philosophy," which may be sung at the next Twelfth Night revel. It has a ring, and swing, that give an upward curl to drooping lips.

I will tell to you what you ought to do
When you're feeling melancholy.

Take a little slice of my good advice
For to mope and sigh is folly.

You can shake the blues,
If you'll only choose,
Though your path in life seems dreary.

Though the skies are gray
All along love's way,
And your spirits faint and weary.

Live it down, live it down, live it down.

Yes: live it down, and smile on all about you,
And never frown nor let Dame Fortune flout you:
Be light of heart and let us all be jolly:
Sing sorrow down.

Laugh it down, laugh it down.

When you're all upset
And you can't forget
Anything that's caused you trouble.
If you still complain when you know it's vain,
Your misfortunes you redouble.

Then sing it down, and smile on all about you.

It ends with a fusillade of Ha ha's! that dries retrospective tears. It is a good counsel as to how to receive the New Year.

Grace La Rue, otherwise Betsy, is illustrating how you may be happy during the holidays, though an actress.

Though playing a Christmas matinee and evening performance, she contrived to enjoy a Christmas dinner by eating it the day before. On Sunday, Pauline Frederick gave a Yuletide dinner to Miss La Rue, Hassard Short, Edward Elsner and others who work to amuse on December twenty-fifth. Miss La Rue has added a deeper interest to life by acquiring a pet charity. Her home is at Mount Vernon, and passing each day, on her drives and walks, the Day Nursery of that suburb of New York, she became interested in the pink faced tots who stared at her from the window. Learning that the Day Nursery was about to close for lack of funds, she paid it a visit and confirmed the disheartening news.

MR. AND MRS. ROBERT EDESON AT STRONGHEART VILLA

"Don't close it just yet. Give me two weeks and let me see if I can't do something," she exclaimed.

The something was a "benefit" which netted eleven hundred dollars, enough to support the institution for a year. Since this benefit the Day Nursery has been the actress' adopted child. Most of her Christmas shopping was done for it. Dolls and sweets were sent in such large quantities that for the sake of the babies' health the feast was divided into two, the sequel occurring on New Year's Day.

When all the children of the Day Nursery had been provided for, Betsy realized that her grownup chums had been forgotten.

"Thank heaven, there are the miniatures!" she breathed with a grateful upward glance. She had ordered two dozen miniatures of herself, no two alike, painted early in the autumn. These she distributed on Monday with the joy that comes of foresight.

On Sunday next she will register not a mere New Year's resolution, but a vow. "I shall make the critics forget that I was ever a dancer and that I was ever reputed to be handsome," she will declare with an obligato of Old Trinity's chimes.

By way of holiday relaxation from playing Betsy, she is studying the operas Mme. Butterfly, Thais and Louise.

Mary Marble came in "to get the taste of cinders out of her palate," she said, and made an onslaught on the shops for Christmas presents. She came out of the battle considerably bruised and much chastened.

"I'll never say another word against the Road. I have conscience colic every time I think of the words I've used about it. Being on tour is a heavenly rest compared with buying holiday gifts in the Christmas rush in New York."

Theodore Roberts suspended rehearsals in The Bird of Paradise long enough to make a characteristic resolution for 1912. The actor's weight is two hundred fifty-two and a half pounds. Some envious soul disturbed his peace of mind, and serene content of soul, by reminding him that there is a walrus at the Zoo that weighs two hundred fifty-five.

"I'll beat that walrus before we're a month older," he vowed, sending out for luncheon of custard pie, milk and doughnuts.

Robert Edeson and his charming young wife, whom everyone who visits Strongheart Villa declares is the best housekeeper connected with the stage, enjoyed their Yuletide feast at their own hearthside, Strongheart Villa, at North Haven Lake, near Sag Harbor, on Sunday.

"It is worth while to go on tour if one may come back to this," said he, stretching his legs before the pine scented blaze in the yellow drawing room, and pulling out his pipe.

His week's rest was divided between cutting down Christmas trees from his own place for himself and neighbors, and, in the little tower room, his study, overlooking Long Island Sound, writing a scenario of his possibly next play.

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

AMY RICARD

December 27.

KATHERINE GREY, who lately returned from Australia and appeared early in the season in The Rack, at the Playhouse.

DAVID ANDRADA, last seen on Broadway in A Broken Idol, and now on tour with Eddie Foy in Over the River.

IDA GLENN, for a long time seen in the cast of The Lion and the Mouse, and now in her second season in The Country Boy.

WINFIELD FREEMAN, seen a short time ago at Daly's, with Viola Allen in The Lady of Coventry.

DOROTHY BERRY, who is now playing at the New York with Kitty Gordon in The Enchantress.

HENRY WEHRMANN, the well-known New Orleans composer, who wrote the music for The Swimming Girl and King Capital.

December 28.

HARRY B. SMITH, our most prolific writer of comic operas and musical comedies, author of at least one hundred and more libretti.

ALICE LONNON, who formerly played many leading roles with E. S. Willard and who was last seen here in The Right of Way.

DARNEY LEE SMITH, a long time a member of Lew Fields' forces and this season stage-manager with that star in The Hen Pecks.

WILLIAM CHARLES MASSON, now in his second season as stage-director of the Crescent Theatre, Brooklyn.

THOMAS FINDLAY, who ranks among the very foremost character actors on the American stage.

December 29.

CHARLOTTE WALKER, who has scored a great success on tour this season in Eugene Walter's dramatization of The Trail of the Lonesome Pine.

OTIS HARLAN, who is now cutting comic capers in Little Boy Blue at the Lyric Theatre.

T. WIGNEY PERCIVAL, now in his second season as the Rev. Jacob Sternroyd in Pomander Walk.

REGINALD DANCE, who this season replaced Yorke Stephens as John Sayle in the cast of Pomander Walk.

December 30.

GEORGIA O'RAMEY, a hit in the original production of Seven Days, and seen very briefly this season in Uncle Sam.

H. A. LA MOTTE, most excellent as "Porky" McCoy in The Boss, with Holbrook Blinn, which he is now playing for a second season.

FRANK CARLOS GRIFFITH, the well-known and popular theatrical manager, for a long time associated with the business direction of Mrs. Fiske's tours.

FRANK BURBECK, who, two days following his celebration of this birthday, will appear at the Criterion with James K. Hackett in A Grain of Dust.

CHARLES QUARTERMAINE, the English actor, seen here with Olga Nethersole and Charles Wyndham, and who, only a few weeks ago, was on tour with Marie Doro in The Butterfly on the Wheel.

FRANK DOANE, who has played many a comic opera role in his time, last seen here in Hans the Flute Player.

December 31.

ELGIE BOWEN, who has lately developed into a gay operatic soubrette, now in her second year with Christie MacDonald in The Spring Maid.

REX MACDOUGALL, most excellent as Ned Stephens in Nobody's Widow, with Blanche Bates, a part in which he is now playing a second season.

FRED MOWER, after thirty-five years in harness, now living in retirement at Swampscott, Mass.

BELLE HOWARD BOHN, for a long time a member of Mrs. Fiske's company, and lately with John Mason in The Witching Hour and William H. Crane in Father and the Boys.

GEORGE SYLVESTER VIERECK, the German poet, who adapted Schiller's Joan of Arc for the use of Maude Adams several years ago.

January 1.

LEW M. FIELDS, the inimitable comedian, now touring in The Hen Pecks, and who is announced to costar with Marie Dressler later in the season, probably in a piece called The Music Teacher.

AMY RICARD, who on Dec. 11 became leading woman in the stock company managed by her husband, Lester Lonergan, at Hathaway's Theatre, New Bedford, Mass., her first part being Ophelia in Hamlet.

WILLIAM MORRIS, in recent seasons a valued member of the Belasco forces, recalled in Is Matrimony a Failure? and now in The Concert.

TOMASSO SALVINI, the eminent Italian actor, who has been in retirement for some time past.

FRED NIBLO

CLARA THOMPSON, sister of the late Lydia Thompson and aunt of Zelie Tilbury, now playing with John Drew in A Single Man.

ERNEST LAMBART, who plays the role of an English Johnnie exceptionally well, now touring with Anna Held in Miss Innocence.

LILLIAN LORRAINE, who has lately figured in leading roles in various Ziegfeld productions, though only briefly in The Follies of 1911.

CHARLES DALMORES, the eminent grand opera baritone, now prominent in the Chicago grand opera organization.

GRAHAM BROWNE, the well-known English actor, recalled here with Olga Nethersole, Marie Tempest, and in Israel, and now playing in London with Miss Tempest in The Honeymoon.

GEORGE A. NICHOLS, for some years musical director with Lew M. Fields, at present filling that position in The Hen Pecks.

ALMA MORRISON, seen in the original production of The Blue Bird, and now at the Lyric in Little Boy Blue.

January 2.

STELLA HAMMERSTEIN, who, like her distinguished father, generally keeps herself pretty much in the public eye and who last appeared in Everywoman.

LOTTIE GILSON, "the Little Magnet," who has lately been a prominent figure in many of our leading vaudeville theatres.

BERTHA SHALEK, famous for her portrayal of Carmen, with the Aborn Opera company.

BEATRICE NICHOLS, who plays ingenues in stock, late at the Orpheum Theatre, Montreal. JOHNSON BARSCOS.

DEATH OF ROSE EYTINGE.

Rose Eytinge, formerly one of the foremost emotional actresses on the American stage, died Dec. 20 at the Brunswick Home, Amityville, L. I., where she went after retiring from the Actor's Home in March, 1909. She had been cared for by the Actors' Fund of America.

Miss Eytinge was born in Philadelphia Nov. 21, 1835. After her education in that city and in Brooklyn she made her debut on the stage at the age of seventeen as Melaine in Dion Boucicault's The Old Guard at the Greene Street Theatre in Albany. For ten years she acted in the stock companies throughout the country, and in 1862 made her first Broadway appearance with Edwin Booth in A Fool's Revenge at Niblo's Garden. After this she acted with E. L. Davenport and J. W. Wallack in the famous Boston Theatre stock company. At the old Star Theatre, New York, she became leading woman with Lester Wallack in 1868, giving remarkable performances of Lady Gay Spanker and Nancy Sikes. In 1870 her husband, George H. Butler, was made Consul-General to Egypt, and she retired from the stage to go to that country with him. In Cairo a son was born, Benjamin Franklin Butler, recently deceased.

Miss Eytinge returned to America for a short starring engagement in The Heart of Midlothian and in Griffith Gaunt, dramatized from Charles Reade's novel. This brought her under the management of Augustin Daly. After another trip to Egypt, she appeared in 1872 at the Union Square Theatre, managed by A. M. Palmer. Gervaise in Drink was one of her greatest roles, and she was seen in 1875 as Lady Macbeth and in 1877 as Cleopatra. The other roles in which she scored brilliantly were Rose Michel, Miss Multon, Gabrielle in The Geneva Cross, Armande in Led Astray, May Edwards in The Ticket of Leave Man, and Zoe in The Octoroon. She was under Mrs. John Drew in Philadelphia at the Arch Street Theatre, and later acted at the California Theatre in San Francisco. She made a successful London appearance in 1880 in support of Barry Sullivan, Stuart Robson, and other famous actors. Her Nancy Sikes in her third husband, Cyril Searle's version of Oliver Twist, at the Olympic, London, aroused great interest. Since 1884 Miss Eytinge's appearances in New York were infrequent, but included minor roles with Edwin Booth, Ada Rehan, and Kate Claxton. In 1890 she established a dramatic school in this city, and her activities thereafter were devoted between writing and teaching and occasional engagements. Her impersonation of Mother Rosenbaum in The Great Diamond Mystery was brilliant. She played Rachel in Mary of Magdala in 1902, and appeared in Frock and Frills, The Helmet of Navarre, and most recently in In a Bishop's Carriage in 1907. She published a novel, "It Happened This Way," and a play, Golden Chains. A series of articles from her pen, "My Recollections of the Stage," ran in the MIRROR from January, 1901, to May, 1902, and she was the author of several other magazine contributions. A dramatic school in Portland, Ore., occupied much of her time until she was forced by ill health to retire from public life in 1908, when a benefit was given for her in that city. She was an ardent advocate of women's rights, a deep student of mental and psychic science, and a woman of unusual wit, grace and intelligence, and always had a warm place in the hearts of her co-workers. Her place among the actresses of two generations ago was second to none, and her finished art entitles her to an important place in the annals of the American stage.

The cause of Miss Eytinge's death was paralysis. She suffered a stroke seven days before and had a second shortly before she died. The funeral was at the Little Church Around the Corner on Dec. 22, under the auspices of the Actors' Fund of America. Burial was in Evergreen Cemetery, Brooklyn.

ROSABEL MORRISON.

Rosabel Morrison, in private life Mrs. Mitchell Lewis, died at home in New York on Dec. 19, after a very short illness. While playing Dago Anne in Paul Armstrong's A Romance of the Underworld at Hammerstein's Victoria on the previous evening, she was stricken while on the stage and taken to her dressing-room unconscious. Medical aid was summoned and she was taken to her home in 134th Street. In the morning her husband became worried over her condition, and sent for a physician, but before his arrival, Miss Morrison had died. The cause of death was over-exhaustion on account of working in a run-down, nervous condition.

Miss Morrison came from an illustrious theatrical family, her father, the late Lewis Morrison, having been an illustrious figure on our stage for a long time. Miss Morrison was born in New Orleans, forty-two years ago, and was the daughter of Mr. Morrison by his first wife, Rose Wood. She grew up in a convent, and had the intention of becoming a nun, but she was persuaded to adopt a stage career, and appeared as Marguerite in her father's renowned production of Faust, in which his fame as Mephistopheles was far-reaching. She was married at an early age to her father's manager, E. J. Abrams, from whom she obtained a divorce two years ago in White Plains, with the restoration of her maiden name and her father's name for her two sons, Lewis and Harry.

During her extensive career Miss Morrison had leading roles with Mantell in Called Back, with Wilson Barrett in Clito, and with Lackaye in The Children of the Ghetto. She acted in The Danger Signal in the early nineties, and followed this by an extensive tour in her own version of Carmen. She succeeded her sister Mabel as Naturich in The Squaw Man. Her absence from the stage recently was due to nervous trouble.

The funeral was held at her late residence on Dec. 21. She leaves besides her husband and two sons, a sister, Mabel, who is Mrs. Richard Bennett, and a stepmother, known to the public as Florence Roberts.

DEATH OF WRIGHT LORIMER.

Wright Lorimer, recently star of The Shepherd King, committed suicide by gas on the morning of Dec. 22 in the kitchen of a furnished-room house in West Sixty-fifth Street. The actor took his own life, with every precaution in the way of locking the doors and windows of the room and caulking up the crevices of them with cotton batting. The room was intended for the general use of the boarders, and it was when another inmate of the house tried to get into the room that the door was broken down and the suicide was discovered. The actor's head was thrust into the oven of the kitchen gas range, and all the jets were turned on full. The coroner on examining the body pronounced that the man had been dead for three or four hours. The dead actor had left three letters on a table in his room, two of which read as follows:

"To All My Friends:

"I would not have done this if there had been one ray of hope. My blood be on your head, William A. Brady. How different would have been my leavetaking if you had been even half a man! You will know what it is to suffer—and even at that word I am sorry for you. For I am full of suffering.

"My love to all my friends and lots of love to Paul.

"WRIGHT LORIMER."

"I, Wright Lorimer, do hereby leave all my affairs in care of Charles S. McKenzie, my dear friend, to dispose of as he shall see fit. This is my will. Wright Lorimer, stage name; Walter M. S. Lowell, legal name."

The third letter was addressed to Paul Meacham, an actor who had been living with Lorimer up to two days previous to the latter's death. The effects left by the suicide showed that he was in a destitute condition. He had instituted a suit for damages against his previous manager, William A. Brady, to the amount of $148,000 for alleged breach of contract in connection with the production of The Shepherd King, filed on Aug. 30. The items included damage to the actor's reputation. A motion in the suit was to have come up for argument in the United States Circuit Court during last week. After Mr. Brady had heard of the tragic death of Lorimer he immediately notified his attorney to surrender all his rights and interest in The Shepherd King to Kitty I. Lowell, the widow.

Wright Lorimer, whose right name was Walter M. S. Lowell, was born March 10, 1874, on a farm near Athol, Mass., and at an early age was left an orphan. He was adopted by well-to-do people in Maine named Lowell, who educated him at Worcester Academy and later sent him to Colgate University, where he graduated. He spent a year at Oxford University, England, and returned to this country to teach English at Leland Stanford University in California. After a year there, he entered the ministry, and was pastor of the North Main Avenue Baptist Church in North Scranton, Pa. It was at this time that he endeavored to establish a blood-relationship to the Rev. Mr. Lorimer, the eminent clergyman of Boston. Suddenly he left his parish and nothing more was heard of him in that town. He joined the Dearborn stock company in Chicago, and for several seasons played supernumerary parts and "bits."

He was not considered a good actor. He went on the road in The Three Musketeers, and in 1901 played the leading part in The Power Behind the Throne, under E. C. White's management, for two seasons with Mildred Holland and one with Kathleen Wilard. It was during this time that he received the backing for the production of The Shepherd King, of which he was part author. It received its Broadway hearing at the Knickerbocker on April 5, 1904, and was not a success in New York, but made a fortune for the star and manager on the road, where it continued for six years, with two interruptions, when Ibsen's The Wild Duck and The Quicksands were produced. When the engagement under Brady terminated in March, Lorimer turned his attention to vaudeville, and had produced The Crucifix out of town for two weeks, and it was a failure. Lorimer was a "made" star and lacked the qualities of sound experience, which would make him successful in New York. His purposes were serious and worthy and he always commanded the respect of his managers.

Mr. Lorimer was married and leaves a widow and three children, the oldest of whom is seventeen. They live in Shelburne, N. Y. He had a Summer home at Rockaway, N. J., where he entertained extensively during his vacations. He was a thirty-second degree Mason.

GRACE GEORGE AT MAXINE ELLIOTT'S.

Grace George and the Playhouse company will begin a brief engagement at Maxine Elliott's Theatre on the afternoon of Jan. 1 in Cicely Hamilton's comedy, Just to Get Married. Later in the year Miss George and her company will come to the Playhouse with the intention of presenting several plays, which was the original plan.

END OF THE NEW THEATRE.

Costly Experiment Ends in Failure for the Present.

The directors of the New Theatre have definitely announced the abandonment of any immediate plan for a second attempt at a national theatre. Although they had acquired a plot of land in West Forty-fourth Street, behind the Hotel Astor, and had cleared it in preparation for a new theatre of smaller dimensions than the magnificent structure in Central Park West, this new announcement of Dec. 20 has not come as a total surprise to those who have followed the affair with interest.

The announcement is brief. When, last Spring, the founders reached a conclusion adverse to the continued use of the building on Central Park West now known as the Century Theatre, they did not abandon the New Theatre idea. They provided a fund for the erection of a theatre of moderate size adapted to the production by a stock company of a repertoire of modern and classical plays, and in order that the enterprise might be independent of immediate financial success a subsidy for five years was subscribed.

"The founders, however, determined not to begin the construction of the new building until they were satisfied that present conditions offered a clear field for the carrying out of their purpose, nor until satisfactory arrangements had been made for the management of the enterprise. With a view to reaching a conclusion upon these questions, a careful study of the situation has been made and the advice of the most competent expert authority sought, with the result that the founders very reluctantly have reached the decision that it would not be wise to proceed with the enterprise at the present time.

All sorts of rumors have been in circulation concerning the difficulties in which the New Theatre had become involved. Of chief importance was the selection of a director for the house, a position for which one prominent man after another was mentioned. It is said that Augustus Thomas, who has been most persistently named by the press, would have accepted the offer had the directors agreed to his terms. He asked a salary of $50,000, absolute control, and the right to exclude Shakespearean productions. This represents the general attitude towards the New Theatre, and implies some of the defects which brought about the failure of the original undertaking.

According to reliable authorities the company sank $400,000 in the New Theatre during its two seasons, a considerable sum, although distributed among the following men: John Jacob Astor, George F. Baker, Edmund L. Baylies, August Belmont, Cortlandt Field Bishop, Paul D. Cravath, William B. Osgood Field, Henry Clay Frick, Elbert H. Gary, George J. Gould, Eliot Gregory, Archer M. Huntington, James H. Hyde, Otto H. Kahn, W. de Lancey Kountze, Clarence H. Mackay, J. Pierpont Morgan, James Stillman, Hamilton McK. Twombly, Robert B. Van Cortlandt, Cornelius Vanderbilt, W. K. Vanderbilt, Henry Walters, Henry Payne Whitney, M. Orme Wilson, and Henry Rogers Winthrop.

In the Autumn of 1913, the New Theatre in Central Park West will again be used for light opera, sung in English. This repertoire will be selected so as not to compete with the Metropolitan Opera House, in which most of the New Theatre directors are interested financially. Meantime, the building will probably remain in the hands of the Liebler, who leased it and named it the Century Theatre.

It is also intimated that the Liebler are likely to buy or lease the recently acquired property of the New Theatre in West Forty-fourth Street, and build a playhouse for themselves. Certainly, they will need such a place, as soon as the Century Theatre is utilized for opera.

The establishment of the Little Theatre by Winthrop Ames is said to have been one reason for abandoning the New Theatre idea, because Mr. Ames is planning to do about what the New Theatre should do.

THE LITTLE THEATRE.

The brick walls of the playhouse to hold less than half a thousand people, which Winthrop Ames is building, are rising rapidly on West Forty-fourth Street, about a hundred yards from Broadway. The theatre will present its opening bill during the last week in February or the first week in March.

It is to be called the Little Theatre. Although Mr. Ames is not wholly satisfied with the name, a better one has not been suggested. The Playhouse would have suited exactly, but there Mr. Brady was beforehand.

In spite of its small size, the Little Theatre will not have the effect of a hall or lyceum. It is a complete theatre merely reduced from the average dimensions—no smaller, indeed somewhat larger, than many a theatre of the same type abroad, as for instance the Little Theatre in London, Rheinhardt's Kammerspiele in Berlin, or the Theatre des Arts in Paris. All of these were built with the same idea in mind—the close connection between actor and audience that all the subtle shades of voice and expression so important to the effect of modern plays may reach the spectators. There are to be no galleries, no balconies, and no boxes. Every seat in the house is an orchestra seat, and every seat is as good as every other. The spectator in the last row (the fifteenth) can see and hear quite as well as the one in the first. Sight lines are perfect, and the seats are the most roomy and the widest between rows of any in New York.

One short flight below the auditorium there will be a large Lounge, to which it is hoped the audience will resort during the longer intermissions. Coffee will be served in the Lounge on evenings and tea on afternoons. The manager is convinced that people enjoy a play more if they don't attempt to sit still through the length of an average performance.

These are externals. As for the policy of the Little Theatre, Mr. Ames says: "I shall try to make it a place of entertainment for intelligent people. I hope such a policy will allow me to produce not only plays of wide appeal, but plays of essential novelty, and plays that would be barred from larger theatres because of needing a rather special audience—but only plays in which there is some appeal to intelligence, refined humor, imagination, or the literary sense."

A clearer view of the aim may be gathered from plays he has already planned: First, The Pigeon, a comedy by John Galsworthy, author of Strife and Justice. The Pigeon is in quite a different vein from the grim power of Strife and Justice. It is said to be charming, humorous, whimsical, yet with all Mr. Galsworthy's skill in construction, vivid character drawing, and drama—and there is a very unusual idea for the smiling audience to take away.

This will be followed by a new play by C. Rann Kennedy, author of The Servant in the House, called The Terrible Meek. This is so startlingly original in idea and treatment that Mr. Ames is not giving a further description of it at present.

Then there is Anatol, by the famous Viennese dramatist, Arthur Schnitzler, a plain novel in form, because instead of a continuous plot it develops a character by a series of episodes all held together by the same delightful figure of Anatol, a man to whom to be in love is life, but to whom constancy to one girl is quite impossible. Some people may think Anatol a bit lacking in morals—or unmoral. Schnitzler never intended him to be so considered—but one can imagine him to be pretty much what one chooses.

Then the Electra of Euripides, with Edith Wynne Matthison as Electra. The staging of Electra is to be in a new form, to suggest the effect of the Greek conventions, and at the same time not to hamper the great emotional sweep of the play.

Then a modern satirical comedy of New York life, called One-Two-Three-and-Out-Goes-She, by John T. Hayes, a new American author. It is Mr. Hayes's first play. Then a bill consisting of three one-act plays by Maurice Maeterlinck, author of The Blue Bird.

Another novelty for the Little Theatre will be a play for children given only afternoons—a dramatization by an American playwright of Grimm's fairy tale of "Snow White," set in picture book scenery. The children have never had a real theatre of their own. Such plays as The Blue Bird and Peter Pan have delighted them beyond measure, but this was because they found sufficient to entertain them in a play written primarily for grown-ups. With Snow White Mr. Ames proposes to reverse the process. It is to be written, staged and acted primarily for the delight of children. And so amusing does the little drama seem to Mr. Ames that he can imagine many an uncle and aunt borrowing a child as an excuse to see it again.

While the Little Theatre will never be fitted for large scale theatrical effects, its stage is large in proportion to the auditorium, and it is equipped with all the most modern appliances for scenic effect, including the revolving stage, which exists nowhere else in New York except at the New Theatre. Much ingenuity, too, has gone into lighting apparatus, and Mr. Ames hopes to show the Little Theatre audiences some beautiful and effective novelties in the way of settings, but rather of artistic simplicity and suggestive imaginative effects than mere mechanical complexity.

The Little Theatre will give its productions on the long run, not the repertoire, system, for motives of economy and for the sake of giving authors unlimited runs of their plays. For this reason not all of the pieces mentioned can have an immediate production; and they are announced in advance merely to give an idea of the kind of dramatic fare in prospect, which of course will change as the manager learns by experience what the Little Theatre patrons prefer. Still, he is anxious to produce as many plays as possible every season, and plans to make the special matinee performances of unusual plays a regular part of the scheme.

It has been the impression that prices at the Little Theatre will be high. They will be the same that many New York theatres are now charging, that is $2.50 a seat. Mr. Ames does not intend the Little Theatre is only for those of long pocketbooks. There were two objects in building the Little Theatre at the scale adopted—first, to obtain the intimate artistic effect, and, second, in such a playhouse the fixed house expenses, rent, etc., could be reduced to about half of the ordinary theatre.

Mr. Ames will be assisted in the conduct of the Little Theatre by George Foster Platt, who was associated with him at the New Theatre as producer in chief; and by E. E. Lyons, who will have charge of the house and business management of the Little Theatre as he had of the New Theatre.

EDNA GOODRICH TO STAR

Edna Goodrich is to be co-star with Charles Cherry, under the management of Daniel Frohman. She will open in Chicago at the Powers Theatre on Jan. 29 in the comedy, His Neighbor's Wife. After the run of that play Miss Goodrich will appear in a new play under Frohman's direction.

ANOTHER BROADWAY THEATRE.

One of the biggest real estate transactions in recent years has just been consummated in Times Square. Plots of property on the east side of Broadway and Forty-seventh Street have been secured, partly by purchase and partly by lease, by the Palace Realty and Amusement Company, and immediately the work of constructing what is promised to be the handsomest theatre in New York will be commenced, aggregating a total expenditure of $6,500,000.

The new theatre will front forty feet on Broadway. From this entrance the plot extends back eighty feet and adjoins another plot of 140 by 100 feet fronting on the south side of Forty-seventh Street, where the theatre proper will be built. The entire building is to be used exclusively as a theatre.

Martin Beck is the dominant spirit in the Palace Realty and Amusement Company. Associated with him is Herman Fehr.

It is stated that this theatre does not mean any friction with the Eastern vaudeville element. Percy Williams, B. F. Keith, E. F. Albee, and others have known of Mr. Beck's project and are in harmony with it. Mr. Beck's representative states the new theatre will probably be a stepping stone in the amalgamation of all the high-class vaudeville interests in the country.

While it is hinted that the policy of the new theatre will be that of productions, it is presumed that this house will be used for the highest class of vaudeville. From time to time Mr. Beck has attempted to show the superiority of Western vaudeville over that given in the East, pointing to the exclusive tours of such celebrities as Elbertus Hubbard, Dr. Ludwig Wollner, Ada Reeves, and many others.

Less than twenty years ago Mr. Beck assumed the management of the Orpheum Theatre in San Francisco, and since that time remarkable strides have been made in the development, progress and growth of his enterprise.

PROTEST BY W. T. PRICE.

W. T. Price, director of the American School of Playwriting, has issued a pamphlet in which he denies any connection, past or present, with the Institute of Drama, established at Easton, Pa., by Luther B. Anthony, one of his former pupils. Mr. Price says: "The use of my picture in *The Dramatist*, published at Easton, although wholly unauthorized and without my knowledge, has, nevertheless, led many persons erroneously to infer that I was countenancing the methods employed by this institute and lending it my support. This misconception was further strengthened by the sending out from the institute to its students, of my own pamphlets plainly marked 'Copyrighted by W. T. Price.' These pamphlets were sent out without my knowledge and without my consent." Mr. Price further protests that, "the discussion by *The Dramatist's* editor of dramatic principles set forth by me in my books, pamphlets and students' course, is substantially a mere paraphrasing of my work, such paraphrase being made, in my opinion, in an effort to circumvent the provisions and avoid the penalties of the copyright law."

NEW CABARET RESTAURANT.

Nate Fenton's Pekin restaurant at Forty-seventh Street and Broadway, opened Monday evening. It is planned to be of unique interest, aside from its initial purpose of furnishing an elaborate menu of oriental and occidental dishes. In the main dining-hall, which will seat 400, there has been hung a balcony for the orchestra. This is just below a regular balcony for the diners. Below the orchestra, among the tables, the performances will be given. On Christmas Eve there was a special programme devoted to strangers in New York.

MARS AND COTTRELLY AT IRVING PLACE.

Mella Mars, having proved herself too much of an artist for the Winter Garden, is appearing at the Irving Place Theatre this week in her repertoire of German songs, accompanied by her husband, Bela Lasky. Mathilde Cottrelly opened at the theatre Monday night for a two weeks' engagement in the musical farce, Die Frau Gretl. Madame Cottrelly began her theatrical career on the German stage, but has been playing in English for a long time, appearing in many prominent metropolitan productions.

NEW SCOTCH PLAYERS.

A second company of Scotch players arrived in New York last week on the *Minnewaska* of the Atlantic Transport Line. They will present Bunty Pulls the Strings outside of New York. Mollie McIntyre, who comes from Inverness, will play the role of Bunty.

In the company with her are Mr. and Mrs. Nelson Ramsay, William Dunlap, Walter McNeil, Stanley Harrison, W. H. Rotherham, Eugenia Magnus, Reba Garden, Elisabeth Lang, and Gertrude Lang.

SAVAGE REDUCES PRICES.

Henry W. Savage has reduced the prices at the Lyric for gallery chairs from prices ranging from $1 to $2, to the uniform price of $1, and the gallery seats to 50 cents. These prices will prevail throughout the run of Little Boy Blue at that house.

GOSSIP

Stanley Forde, Harriet Burt, and Lawrence Wheat are in the company to support Sallie Fisher at the Liberty on Jan. 1 in Modest Suzanne, A. H. Woods's latest musical offering.

Mary Mannering and Lady Gregory, with her company of Irish Players, were entertained at a reception given last Wednesday in their honor by the Twelfth Night Club, at their rooms in the Berkeley Theatre Building.

The original Follies of 1911 will play a single performance at the New York on New Year's Eve, according to announcement by Flo Ziegfeld, Jr.

The New York Theatre Club had as guests last Wednesday at the Hotel Astor, the two eminent English actors, Lewis Waller and George Arliss.

Frank Smithson has been engaged by John Cort to put the finishing touches on the staging of the German opera comique, Jacinta. Some important changes are being made in the cast, also, and it is expected that the New York premiere of the opera will take place during the third week in January.

Mrs. Leslie Carter rejoined her company in St. Louis, Mo., on Dec. 25, to begin a week's engagement in Two Women at the Garrick Theatre.

John Cort's English star, Lawrence D'Orsay, is playing to highly satisfactory business on the Pacific Coast in Augustus Thomas's comedy, The Earl of Pawtucket.

Oliver Morosco, important in theatrical affairs in the West, arrived in New York on Wednesday night from Los Angeles. Mr. Morosco will remain East until after the New York premiere of Richard Walton Tully's The Bird of Paradise, which will be early in January.

Alice C. Johnson, in private life Mrs. Burr Brown, was called to her home in Georgia from the Forty-five Minutes from Broadway company the middle of last month because of the serious illness of her daughters. As their health is now rapidly improving, Miss Johnson will resume her professional work shortly.

Acton Davies, through his attorney, has notified the managers of Daly's to discontinue the presentation of Kindling, and to furnish an accounting of receipts since the opening of the play. Mr. Davies alleges that the author, Charles Kenyon, has encroached on his rights, in taking the play from a short story written and copyrighted and published by Davies. He gave no permission to anybody to dramatize the story. The notice was served also on Mr. Kenyon, on Edward J. Bowes, the manager of the play, and Miss Illington, the star.

William A. Brady has begun rehearsals of Making Good, a play of the Maine lumber camps by Owen Davis, for production outside New York in three weeks. The principal part will be played by William Courtenay, who is to be featured at the head an unusually large cast. The stage direction is in the hands of Frank Hatch and the author.

Every child attending the Hippodrome performances last week received a souvenir toy balloon with a picture of Marcelline, the clown, painted on it.

After the run of The Stranger at the Bijou Theatre, Mr. Lackaye will produce a new play adapted from the German by Victor Mapes. Frank Sheridan and Howard Hall will have important roles in the play.

Robert Campbell left for New Orleans on Dec. 23 to visit The White Slave company, which opens an engagement in that city at the Crescent Theatre on New Year's Eve.

Kathryn Osterman will play in Modest Suzanne next week at the Liberty.

The heads of the various committees in charge of the Professional Woman's Bazaar at the Waldorf recently were entertained at luncheon last Wednesday by the Pursell Manufacturing Company, of Fifth Avenue. Amelia Bingham, Amelia Summerville, Pauline Fredericks, Leona Ross, and Mrs. S. L. Neidlinger were among those present.

Oliver Morosco arrived in New York last week to produce The Bird of Paradise for John Cort. Mr. Morosco has a big reputation as a stage-manager on the Pacific Coast, where he has done notable work in the excellent stock companies in Los Angeles and San Francisco. This is his first trip East in his present capacity.

Kitty Gordon gave a party at the Hotel Rector Sunday for her eight-year-old daughter, Vera Beresford, who arrived from Europe last week on the *Campania*. Fifty children of stars and prominent players attended.

Advance sales for Christie MacDonald in The Spring Maid, in Chicago, amounted to $8,500.

Howard M. Mitchell, who used to be a double-dyed villain in Lubin films, has turned into a juvenile hero, because he recently rescued an elderly lady from street rowdies and escorted her to a street car.

ACKNOWLEDGMENTS.

THE MIRROR acknowledges the following Christmas greetings: Julia Blanc, Harry Bulger, K. C. Tapley, Charles D. Clarke, Katie Emmett, Charles Terris, Florence Edney, Robert McWade, Sr., William Bartlett Reynolds, H. J. Skinner, Edwin Mordant, Grace Atwell, Fritz Adams, W. W. Brewer, Alice Knowland.

☞ Katherine Rober, at liberty. Address MIRROR.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—J. Hartley Manners's play, The House Next Door, received a very creditable production by the Academy Stock company last week. Theodore Priebus as the baronet did some of the best work so far in the organization, and he was finely supported by Marie Curtis, Priscilla Knowles, Edward Nanberry, Angela McCaull, and William H. Evarts. This week, Cinderella, by William J. McKiernan, is being presented.

GEORGE M. COHAN'S.—Beginning this week George Cohan institutes his Friday matinees, which will be continued throughout the rest of his run in The Little Millionaire. This and that on Saturday will be the only matinees in the future.

MANHATTAN OPERA HOUSE.—After having toured as far west as Kansas City, the Chaino all-star cast revival of H. M. S. Pinafore came to the Manhattan Opera House on Christmas Day. De Wolf Hopper is still the whimsical Dick Deadeye. Viola Gillette as Little Buttercup, Arthur Aldridge as Ralph Rackstraw, Eugene Cowles as Bill Bobstay, George MacFarlane as Captain Corcoran, R. E. Graham as Sir Joseph, Alice Brady as Hebe, and Mabel Weeks as Josephine complete the cast of principals.

METROPOLIS.—The Girl from Texas was performed last week by the Cecil Spooner Stock company. Hal Clarendon as the French Count, Mowden Hall and Howard Lang were excellent. Gertrude Maitland was very amusing in the short part of the Mother, and Cecil Spooner carried everything before her in the title-role. It was a very commendable presentation. This week, The Warrens of Virginia; next, Arizona.

PROSPECT.—Baffles was presented last week with Paul McAllister in the title-part. The company played with their usual precision. This week, latest revival of George M. Cohan's Forty-five Minutes from Broadway is the bill, with an augmented cast.

WEBER'S.—The German-American Opera company opened at Joe Weber's on Christmas afternoon. In its principals it is the same as the Vienna Opera company, including Grete Meyer, prima donna; Vilma Conti, soubrette; Paul Verheyen, tenor, and Poldi Muraner, light comedian tenor. The opening bill was Der Walzertraum.

WEST END.—Fresh from its eleven weeks' run at the Broadway, The Nevershome is playing this week at the West End, with its cast unchanged.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or returned only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Asquith, Mary, Margie Addis, Juliette Atkinson.

Bushell, Ada, Josephine Boston, Nena Blake, Lucy Blake, Ann Boyer, Marion Barney, Pauline Bradshaw, Octavia Broske, Mrs. Alice Bentley, Wilhianna Berkeley, Eugenie Besserer, Gertrude Bullock.

Cockbum, Marion, Moline E. Campion, Miss Clarendon, Mrs. George D. Clarke, Mae Callicott, Margie Catlin, Mary Coles, Emma Chase, Rose Chaplow, Mrs. Pete Curley, Sadie Claflin, Rita Collins, Miss Chase, Hortense Clements, Ruth Copley.

Davis, Rita, Ann Davis, Katherine De Barry, Mary E. Dean, Grace Dobbon, Mrs. Stanley De Wolfe, Grace De Vere, Emma Dunn, Mona Desmond, Lain M. Dorutes, Evelyn Desmond.

Earle, Julia, Lula Elisworth, Katherine Emmet, Florence Ewing, Paula Edwards, Jennie Eustace, Sophie Eggert.

Frederick, Helena, Beth Franklyn, Maud Fealy, Grace Fries, Mabel Florence.

Gleason, Gretta, Ada Gilford, Anna Gordon, Mabel Gebeau, Nance Gwyn, Marie Gebhardt, Alice Gilmore, Lula P. Guard, K. L. Goodwin.

Hansford, Martha, Helen Holmes, Carolyn Hall, Grace O. Harris, Mary Holmes, Mrs. H. Honig, Gladys Houghton, Marie Howe.

Ince, Emma, Josie Intropedi.

Johns, Margaret, Goldie Joab.

Klark, Gladys, Lydia Knott.

Lorraine, Emily, Hazel Langer, Lena Lorraine, Flo Lorraine, Miss Liddell, Crosby Little, Anna Laughlin, Corrine Lincoln, Grace Lind, Mrs. H. H. Luther, Cleo Lewis.

Merritt, Grace, Verne Maddox, Marie Morris, Helen Morgan, Louise Moore, Lucile May, Mrs. Walter Marshall, Nora May, Elvie Mann, Frances Murphy, Miss Melville, Mrs. F. McGowen, Violet McIntosh, Berdice McLaughlin, Eleanor McEwen, Pearl McClellan.

Naskow, Maria.

Ockerman, Florence, Olive Oliver, Irene Ochler.

Perrin, Mrs. Geo., Marie Part, Marie Pavey, Jacklyn Pullman, Adelaide Prince, Gwendolein Piers.

Reynolds, Dorothy, Nan Russell, Nella Russell, Louise Randolph, Mrs. Harry Richard, Louise Rand, F. Redding, Lorna M. Russell.

Shay, Katherine, J. E. Sisson, Miss Strictland, Truly Shattuck, Olive Sullivan, Alice Saunders, Jessica Stetson, Amelia Stone, Mrs. Allan Shaw, Virginia Stewart.

Truitt, Gail, Clara Thropp, Anna Theil, Blyth Taylor, Fay Templeton, Charlotte Turner, Gladys Turner.

Von Luke, Edn, Kathryn Vincent.

West, Mrs. Basil, Olive West, Henrietta Willis, Mrs. Percy West, Mme. F. Wilson, Eva Westcott, Ella West, Ann Warrington, Gladys Wright, Frankie Wilson.

Yonge, Frances, Louise Young.

MEN.

Arvine, George, Geo Arthur, Edward Atlee, A. Aldridge, J. E. Armory, Clinton Amore, Burton Aubrey, Lawrence J. Anhalt, Arthur Aislins, Paul Armitage.

Bland, Eric, May Boley, Al. Bunbrizia, L. Bernstein, E. J. Balfour, Wm. Belfort, G. E. Brinker, Frank Byrne, James Bothell, Harry Beresford, John Bevan, Jos. B. Bernard, Chas. Bowker, Harry Burgess, Arthur Bartlett, Lawrence Barbour, Geo. Bisnette, Wm. J. Benedict, Davis Bowles, Bedford Burnett, D. Stanley Brown, Bailey and Fitzgerald.

Claxton, J. J., Davison Clark, Irving Cummings, Harry Crandall, Wm. F. Cansold, Nic Carroll, Wilbur Cox, Charles A. Clarke, Harry Cowan, Henry Crosby, Wm. Clifton, Frank Carman, Frank E. Crane, Clay Cody, W. L. Cole.

Davis, Arthur, Arthur Dunn, H. G. De Mott, Malcolm Duncan, John Doherty, Kenneth D. Davenport, Edwin De Courcy, Al. G. Davis, Billy De Rue, Pete Detzel, Alfred L. Dolson, George Dupree.

Evans, H., G. M. Everett, Frank G. Edwards, Arthur Elliott.

Fury, Robert H., Geo. Fawcn, James Francis, Wm. Freeman, Edgar Forrest, Wilton Farnum, Carl Fleming, Herbert Farjeon, Geo. Francis, Victor Faust.

Gibbs, Harry Earl, James Gordon, Wm. L. Gibson.

Hoadley, F. R., Joe Hill, Kinsie Hissins, Jack Hughes, Harry Hermann, Paige Hale, Robt. J. Haines, Moses A. Hoops, J. Hall, M. H. Harriman, Robt. Harrison, Louis Hollinger.

Julian, R. Sam T. Jacks.

Knight, Frederick, Bert Kalmar, Tom H. Krusser, Chas. King, Ludwig Kless, Frank Keenan.

Littell, Bert M., Wm. Lawrence, Albert Lewis, Marius Libby, Ed. Lind, Mr. Landes, A. Livingston, Hubert Labadie, Robt. Lawler, Sidney Lloyd.

Morse, Marfield, Harry Moore, Corbett Morris, Joseph R. Mann, Mr. Morshe, Mortimer Martini, Egbert Munro, Clayton Macklem, Joseph Merrick, Jas. A. Marcus, Bert Merkel, Wm. Monz, Al. McGarry, Julius McVicker.

Oliver, Guy, Geo. O'Dell.

Peters, Jack, C. G. Perine.

Reed, Eugene, Bernard J. Reinert, Harry Redding, Edward A. Ratach, Dan Ryan, Robt. Robson, C. J. Ryan, H. R. Richards.

Shay, Chas., Fred'k H. Sweare, John B. Sumner, R. C. Station, Jack Schilling, Perry Smith, Harry B. Stafford, Gus Schade, Thomas Swen, John B. Simpson, W. J. Sully, J. E. Soraghan, Bruce Smith, Joseph Selman, John Spearing, Herbert Sallinger.

Taylor, T. T., Bernard Thornton, F. A. Turner, S. Tazawa, A. M. Thayer, Harry W. Taylor, W. L. Thorne.

Ulmer, Geo.

Vance, C. W.

Warrington, Wm., Wm. C. Wilson, Frank L. Whitbeck, Jack Wilson, Harry R. Webster, Edgar Wilson, Chas. O. Wallace, Wm. White, Fred Wilson.

CURRENT AMUSEMENTS.

Week ending Dec. 30.

ACADEMY OF MUSIC—Stock co. in Cinderella—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—8th week—59 to 67 times.
BELASCO—David Warfield in The Return of Peter Grimm—11th week—61 to 69 times.
BIJOU—Wilton Lackaye in The Stranger—3d week—8 to 13 times.
BROADWAY—The Wedding Trip—1st week—1 to 9 times.
BRONX—Vaudeville.
CASINO—Peggy—4th week—30 to 38 times.
CENTURY—The Garden of Allah—10th week—77 to 85 times.
COLONIAL—Vaudeville.
COLUMBIA—Big Banner Show.
COMEDY—Bunty Pulls the Strings—12th week—98 to 108 times.
DALY'S—Margaret Illington in Kindling—4th week—24 to 32 times.
EMPIRE—Ethel Barrymore in The Witness for the Defense—4th week—26 to 33 times.
FULTON—William Collier in Take My Advice—5th week—32 to 39 times.
GAIETY—Elsie Ferguson in The First Lady in the Land—4th week—25 to 32 times.
GARRICK—William H. Crane in The Senator Keeps House—8th week—34 to 42 times.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—14th week—104 to 112 times.
GLOBE—The Three Romeos—7th week—40 to 48 times.
GRAND OPERA HOUSE—The Fortune Hunter—415 times, plus 9 times.
HARRIS—Rose Stahl in Maggie Pepper—13th week—135 to 143 times.
HERALD SQUARE—Grace La Rue in Betsy—3d week—17 to 25 times.
HIPPODROME—Around the World—17th week—64 to 72 times.
HUDSON—Helen Ware in The Price—9th week—64 to 72 times.
HURTIG AND SEAMON'S—Columbia Burlesquers.
IRVING PLACE—Roses in the Snow—3 to 7 times; Mathilde Cottrelly and Mella Mars in Die Frau Gretl—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—1st week—1 to 8 times.
LIBERTY—Dustin and William Farnum in The Littlest Rebel—7th week—49 to 57 times.
LYCEUM—Mme. Nazimova in The Marionettes—4th week—24 to 32 times.
LYRIC—Little Boy Blue—8th week—34 to 42 times.
MANHATTAN OPERA HOUSE—Pinafore—9 times.
MAXINE ELLIOTT'S—Irish Players in Kathleen ni Houlihan and The Playboy of the Western World—9 times each.
METROPOLIS—Cecil Spooner Stock co. in The Warrens of Virginia—235 times, plus 10 times.
METROPOLITAN—Grand opera co. in repertory—7th week.
MINER'S BOWERY—Cozy Corner Girls.
MINER'S BRONX—Queens of the Follies Bergere.
MINER'S EIGHTH AVENUE—Darlings of Paris.
MURRAY HILL—Merry Whirl Burlesquers.
NEW AMSTERDAM—Ben-Hur—1st week—2 to 10 times.
NEW YORK—Kitty Gordon in The Enchantress—11th week—73 to 81 times.
OLYMPIC—Golden Crook Burlesquers.
PARK—The Quaker Girl—10th week—75 to 83 times.
PLAYHOUSE—Bought and Paid For—14th week—107 to 115 times.
PROSPECT—Stock co. in Forty-five Minutes from Broadway—189 times, plus 10 times.
REPUBLIC—The Woman—13th week—115 to 123 times.
THIRTY-NINTH STREET—The Million—10th week—74 to 82 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—13th week—116 to 124 times.
WEBER'S—German-American Opera co. in The Waltz Dream—9 times.
WEST END—The Never Homes—94 times, plus 9 times.
WINTER GARDEN—Gaby Destys in Vera Violetta—6th week.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

REFLECTIONS

Robert J. Mercer, a well-known advance man who for two years has been with Barnum and Bailey's Circus, is receiving congratulations on the birth of a son, Robert J. Mercer, Jr., on Dec. 8. Mr. Mercer has already planned a complete and successful career for the new arrival.

Mr. and Mrs. Walter C. Roberts (Pearl Hamilton) are with the Central Traveling Salesman company.

Madame Nordica (Mrs. George W. Young) held a reception at her home on Ninth Street on Dec. 10 for Mrs. John A. G. Leishman, wife of the Ambassador to Berlin, and her daughter, Countess de Gontaut Biron of Paris.

Ella Maude Daniels, niece and ward of Frank Daniels, was married on Dec. 6 to Albert Rutledge Schmidt at the Hotel Netherland by the Rev. Dr. Henshaw of Rye. Mr. Daniels is at present in London. Mr. Schmidt is a member of the Larchmont Yacht Club.

The engagement is announced of Sidney Harris to Kate Blanc of New Orleans. Mr. Harris is father by a previous marriage to Mrs. Jack Barrymore, known on the stage as Katherine Blythe.

The Bird of Paradise, a Hawaiian play by Richard Walton Tully, was produced at the Shubert Theatre, Rochester, N. Y., on Christmas day. In the cast are Guy Bates Post, Laurette Taylor, Theodore Roberts, Lewis S. Stone, Pamela Gray-thorne and Ida Waterman.

Charles Klein sailed Dec. 9 on the *Olympic*, for a two months vacation in Europe. While there he will dramatize Rex Beach's The Ne'er Do Well. He expects to return home via Panama, where the scene of the story is laid.

Pixley and Luders have sold the rights of their new opera, The Gypsy, to John Cort for next season's production.

Adelaide Thurston has again been obliged to discontinue rehearsals for Miss Ananias by the death of her father, Henry B. Sawyer, in Duluth, Minn.

Mrs. A. Reeves, wife of the popular burlesque magnate, gave a house party at her home, 145 State Street, Brooklyn, to a select party of friends, Dec. 7. The house was completely decorated with flowers, American beauty roses being the most conspicuous. Among those present were District Attorney Elder and wife of Brooklyn, Coroner Dr. Hartung and wife, Archie Ellis and wife, Mr. and Mrs. Sam Scribner, Mrs. Andy Lewis, William Campbell and wife (Rose Sydell) Phil and Crissie Sheridan, Police Inspector Captain Tom Myers and wife, William and James Hyde, of the firm of Hyde and Belman, and several others. During the Winter Mrs. Reeves will entertain at various times, she having retired from the stage.

Madame Nordica's Free Singing Class had its first meeting on Dec. 7 at the Political Equality Association Building, which Mrs. O. H. P. Belmont gave to that society. Mrs. Belmont, president of the club, makes all the two hundred girls in the class join the suffrage movement. That is all it costs them. Madame Nordica sang in fine voice.

Werba and Luescher opened a third company of The Spring Maid in Trenton on Christmas Day. Gene Luneska, the Russian Prima donna, will be the star. She has previously appeared in The Chocolate Soldier and The Golden Butterfly.

Werba and Luescher are interested in the production in English of the grand opera Quo Vadis, in conjunction with Andreas Dippel.

The Charlotte Cushman Club of Philadelphia has issued its fourth yearly report.

John Milds, who has had the management of the Franklin Opera House, Franklin, Pa., for the past twelve years, has severed his connection with that place of amusement.

Helen Lowell entertained her company at a Thanksgiving dinner in East Liverpool, O., where she played in The Rejuvenation of Aunt Mary on that day. The turkey, cider and most of the fruit and vegetables were raised on the Armstrong-Lowell farm on Long Island. The dinner was cooked by Miss Lowell herself.

Madeline Rives, who is giving an interesting series of children's matinees at the Carnegie Lyceum, will present the second of the series on Thursday, Dec. 28, at 2.30 P.M. The programme will consist of Wonderland stories with orchestral accompaniment, especially arranged for the occasion from the music of Hansel and Gretel, The Pied Piper of Hamelin and songs by De Koven and other well-known composers.

Harry Corson Clarke and Margaret Dale Owen sail for Honolulu on the steamship Wilhelmina from San Francisco Jan. 17, where they will play a short season of comedy at the Royal Hawaiian Opera House, en route to Australia, where Mr. Clarke will make his third tour.

The Kinemacolor Company has received a message from its president in Delhi, India, saying colored motion pictures have been taken of the entrance of King George into Delhi. Charles Urban, inventor of the color motion photography, has been appointed royal photographer for the Durbar.

CLARA TURNER AS PRINCESS CHIFFON IN THE RICHEST GIRL IN TOWN

What is said to be some of her best work is done in this play, in which the character of Princess Chiffon appears. The play is built for laughing purposes, and offers this clever comedienne opportunity for displaying her ability. Miss Turner is contemplating vaudeville with the sketch taken from this play as soon as her present tour permits.

May Irwin lost several birds which were being sent to the Madison Square Garden Poultry Show last Thursday. The coops for the fowls were washed overboard while crossing the St. Lawrence River from the Irwin farm. They were all blue ribbon winners.

Grace La Rue gave a professional matinee of Betsy at the Herald Square on Dec. 21.

Chauncey Olcott's three weeks' engagement at the Grand Opera House begins Feb. 6.

Ada Reeve, now appearing on the Orpheum Circuit, was the first English comedienne to sing an American coon song in London.

In order that the accuracy of her imitations may be more correctly judged, Cecelia Loftus will include in her repertoire the star of whatever production precedes her over the vaudeville route laid out.

Souvenir slippers were given away at the Winter Garden on Dec. 19, in commemoration of the seventy-fifth performance of Miss Gaby Deslys in America. The prices of orchestra seats in the playhouse have been lowered from $2.50 during the week to $2, although the higher price continues for Saturday nights.

Edmund Breese has a vaudeville sketch entitled Copy.

Supreme Court Justice Seabury recently dismissed a suit brought by Conrad Milliken, as trustee in bankruptcy of the Standard Nitrogen Company, to recover $3,000 from Enrico Caruso as the unpaid balance on 1,000 shares of stock at $5 a share. Caruso contended that the trustee had no power to collect money due on stock which had become worthless, and the court upheld him.

The police of Boston are active in suppressing theatre-ticket speculation. Five men were arrested on one night lately and fined.

Five hundred and thirty-seven thousand two hundred and three persons attended The Pink Lady at its thirty-nine weeks run, which terminated at the New Amsterdam Dec. 9.

The Stranger reopened Dec. 14 in Atlantic City with Wilton Lackaye as the star. The supporting company includes Frank Sheridan, A. S. Byron, Malcolm Williams, Howard Hall, Louis Thomas, Harriet Brent, Ouida Bergere, and Muriel Starr.

Half Way to Paris, a new musical farce by Paul M. Potter, had its first performance at the Academy of Music, Baltimore, on Dec. 5.

Frank Gersten has just signed papers for a theatre seating 2,500 people, to be erected on Southern Boulevard 150 feet south of Westchester Avenue, New York, by the American Real Estate Company, for Freidenrich, Gersten and Baer, owners of the Prospect Theatre. The theatre will be devoted to high-class Broadway attractions exclusively at popular prices.

Heinrich Hensel, a German tenor new to this country, arrived on the *Carmania* recently with his bride, with whom he is spending his honeymoon. He will appear soon in Lohengrin.

Stella Hammerstein returned from London Friday on the *Lusitania*.

Arnold Daly arrived from London on the *Baltic* Dec. 9.

Cosmo Gordon Lennox, the English playwright, arrived here Dec. 8 on the *Olympic*.

Martin Beck landed recently, after a trip to Europe. He came on the *Olympic*.

Cretienno and Louisette were passengers recently on the *Kronprinz Wilhelm*. They will appear on the Orpheum circuit.

Edna Aug was on the boat that took the James Forbes, the Edgar Selwyns, the Harry Lauders, Arnold Bennett and Ivan Caryll to Liverpool some time back.

Mildred de Veres, an English dancer, wife of William Terriff, an English actor, has arrived in New York and expects to appear here in dances.

Cortlandt Massie has been granted a divorce in Reno from his wife, who was formerly Carolyn Raymond, an actress.

Detective Burns attended a performance of Kindling, at Daly's, recently. He afterward wrote a note to Miss Illington in which he referred to the play as having impressed him more deeply than any he had ever seen.

Martin Harvey is finding great success in the English provinces in The Lowland Wolf (Marta of the Lowlands), and expects to make a London production of the play. Mr. Harvey has acquired, from Marburg and Gilipatrick, the Australian and South African rights to this play.

Francis Townsend sailed on the steamship *Mauretania* on Dec. 16, and will spend the rest of the season in London.

Margaret S. Marlow, of the vaudeville team, Santoro and Marlow, who has been working alone this season, has rejoined her husband, Edward Santoro, for a return engagement over the Sullivan and Considine time. For next season they are preparing a comedy playlet called My Gal.

Nat C. Goodwin has settled $615,000 on his former wife, Edna Goodrich. This was per a pre-nuptial agreement.

Irene Fenwick entertained the members of the cast of The Million at the Breslin on Dec. 17. Mr. and Mrs. William Burress were the guests of honor.

To-night the performance of The Littlest Rebel at the Liberty will be for the fund to erect a monument in memory of President Lincoln's wife, Mary Todd Lincoln.

Madame Tetrazzini's illness necessitated the cancellation of her engagement to sing Lucia at the Metropolitan Opera House on Dec. 21.

William Daly, the last of that famous family, is seriously ill in Boston.

Edward J. Bowes has acquired the rights to all plays written in the next five years by Charles Kenyon, the author of Kindling.

Sarah Bernhardt is preparing a series of lectures on the heroines of the French stage, using the works of Corneille, Racine, Moliere, Victor Hugo, and others, including the contemporary French dramatists. Her scheme is to do with her nation's dramatists what Ellen Terry did last year with Shakespeare.

There was a fire in one of the dressing-rooms at Keith's Union Square, Dec. 17, while the performance was going on. The audience filed out in order while the orchestra played a loud march.

The new pipe organ at the New Amsterdam Theatre was inaugurated Friday afternoon. Charles Guilbert Spross was the organist, playing the introduction to the third act of Lohengrin, the William Tell overture, the Ben Hur overture by Kelley, and short pieces by Saint Saens, Mac Dowell, and others. The assisting artists were Shanno Cumming, soprano; Rosa Linde, contralto; Paul Dufault, tenor, and Gardner Lamson. They sang the quartette from Rigoletto in three languages, which was not a feat but a mistake. Dufault was the star of the concert, singing the prayer from Massenet's Le Cid.

Officer 666 is the title of a new farce announced by Cohan and Harris as their first 1912 production. The piece, which is from the pen of Augustin MacHugh, will have its initial presentation at the Taylor Opera House, Trenton, N. J., on New Year's Day matinee. George Nash and Wallace Eddinger will create the principal roles in the new play.

W. N. Smith will sever his connection as manager with the De Armond Sisters Stock company Dec 24 at Fort Worth, Tex.

The dramatisation of Robert Hichens's novel, "Bella Donna," soon to be produced on the London stage, is owned for America and Canada by Charles Frohman.

King's Opera House in Jackson, Ga., was used last week by the sheriff of the county to hang a negro preacher, Rev. William Turner. The gallows were on the stage, and relatives of the man murdered occupied the boxes and front rows of the orchestra. The indoors execution was to accommodate these witnesses, who didn't like the rain which was flooding the courtyard.

Franz Lehar's brother Carl is a waiter in the Cafe Boulevard.

The scenery and costumes of the Imperial Russian Ballet were attached in Washington last Thursday by Comstock and Gest because of an overdue note signed by Max Rabinoff, manager of the Ballet.

Audrey Maple has taken up the title-role of Peggy at the Casino. She is number 6, and will sing the songs that belong to Peggy. She was last seen here in The Arcadians.

Eugenio V. Purani, a German composer who arrived from Europe recently, has sold his opera, Hexenlied, for early production in Berlin. Madame Alma Webster Powell, who helps direct the Brooklyn Institute, and Davey Murray, an English basso, arrived on the same day.

FOREIGN LETTERS

AUSTRALIAN NOTES.

Amusement Enterprises of All Kinds Reaping Substantial Harvest.

(Special to The Mirror.)

SYDNEY, N. S. W., Nov. 20, 1911.—The Chocolate Soldier at Her Majesty's and The Girl in the Train at the Criterion are each doing record business, and there is no doubt as to the popularity of this class of musical play. At the Royal, Alias Jimmy Valentine, with its sensational situations, is a good draw, while George Marlow's company, headed by Allen Doone, continues to fill the big Adelphi Theatre. The variety houses, Rickards' Tivoli and Brennan's Amphitheatre, continue to offer strong and acceptable attractions; at the latter Beaumont Collins, an English emotional actress, supported by David Baird and a London company, are producing a dramatic sketch entitled The Leaves of Memory. Sam Mayo, that quaint, immobile comedian, is the present bright, particular star of the Tivoli constellation.

Hugh Ward, managing director of J. C Williamson (Ltd.), is organizing a testimonial benefit for George S. Titheradge, who as a member of the Brough and Boucicault and other leading Australian companies, has done so much for dramatic art in Australia. In the writer's opinion, Titheradge's finest impersonation was that of the aged abbe in The Village Priest.

Madge Titheradge, a daughter of the above-named, is to revisit Australia in 1912 as a leading member of the Lewis Waller company.

Hilda Spong, well known in America and whose early days were spent in Australia, is back on her native heath under a twelve months' engagement with J. C. Williamson, (Ltd.), opening in Melbourne Dec. 16, in Everywoman. Miss Spong endeared herself to our playgoers fourteen or fifteen years ago as Sweet Lavender, with the late Edward Terry.

The profession in Australia wishes to do something to improve their lot, and a movement is afoot to form a union on the lines of the American and English associations. We have here already the unions of the orchestras and of the stage hands, and doubtless improvement in conditions is to be looked for by concerted action of the higher branch of the theatrical profession.

It is highly probable that the Melba Grand Opera company will revisit Sydney for a brief season. The company's season in Melbourne, though highly successful, did not create the furore that it did in Sydney.

Allan Hamilton, after a successful production of The Beauty and the Barge, has now staged Why Men Love Women, at the Palace Theatre.

Allen Doone, from your side, has caught on at the Adelphi with Sweet County Kerry and is now appearing in A Romance in Ireland.

W. Talleur Andrews, the Karl Van Buren in The Girl in the Train, now packing our Criterion, hails from 'Frisco, and is not unknown in your city.

Leslie Gaye, who is now doing such good work at Her Majesty's as Bumerli in The Chocolate Soldier, appeared at the New York Grand Theatre with G. P. Huntley and Julia Sanderson in Kitty Grey.

Two attractions to which we look forward to for next year is the visit of the Quinlan Opera company and the production of The Spring Maid by J. C. Williamson (Ltd.).

E. NEWTON DALY.

THE GREAT RAYMOND IN BOMBAY.

W. W. Saunders, manager for the Great Raymond, writes from Bombay, India, under the date of Oct. 30. He has much of interest to chronicle:

"Since my last Mr. Raymond has entertained Egyptians, Africans, Arabians and Indians, with a very fair sprinkling of Europeans.

"In passing little Sicily our steamer stopped long enough at Messina to allow us to land and view the awful ruin caused by the 'quake of December, 1908. I was impressed by the fact that while great cathedrals on every side lay in complete ruin, the beautiful Messina Opera House was very slightly damaged. Please tally one for the theatres. At Catania we had a look at Mt. Etna, which at the time was in violent eruption.

"During our stay in Cairo most of the members of the Great Raymond company spent much of their spare time in the Museum of Antiquities. Here one may gaze upon the mummified features of several generations of Ramases, including the great Ramases the second. King Cheops, builder of the wonderful Pyramids, and his relatives are to be seen in bunches. The wonderful preservation of life-like expression in the faces of these ancients of ancients is startling in the extreme. Mummies are not the only objects of interest in this most wonderful of museums. Thousands and thousands of marvelously wrought and wonderfully preserved household utensils form an interesting department. These, together with a great store of jewelry of intricate design and amazing workmanship, were taken from the ancient tombs.

"The towering Pyramids and the silent Sphinx are still defying time and the elements, and the drive out from Cairo, through that beautiful tree-arched roadway is more and more beautiful each year. On a visit to the Pyramids Mrs. Raymond was thrown from her camel by his kneeling suddenly and unexpectedly, and in the fall she sustained a dislocation of the shoulder, causing her much pain and inconvenience for a time. She now declares she would rather ride a broncho.

"The mosques of Cairo are centuries old and of wonderful architecture. Before entering the visitor must don slippers furnished by the guides. For admission to the temple and for services of the guide a fee is charged—the use of the slippers is thrown in. Kodaking is tabooed in the sacred precincts, and for that reason (I can think of no other) I made a snap-shot in the open and sunlit space of one of the principal mosques.

"The Opera House here is beautiful and Cairo audiences are very appreciative and cordial.

"While here Mr. Raymond added two rare scarabs to his already valuable collection.

"We were on an Italian steamer in the Gulf of Suez when war was declared between Italy and Turkey, and were closely watched for twenty-four hours by a Turkish man-of-war. We were finally allowed to proceed on our way, but another Italian vessel, within twenty-four hours after our departure, was detained by this same man-of-war in the same waters.

"We opened in Bombay to good business, and it is the unanimous verdict of the press that Raymond is the cleverest magician who has ever visited Bombay. On the opening night a native Princess, closely veiled, occupied a box, which, of course, was also carefully veiled so that her royal highness could see without being seen. A Maharajah, with his suite, occupied another box, and when Mr. Raymond called for 'some one from the audience' to assist in one of the tricks a real live Rajah came forward at once.

"Bombay, a very interesting city, is growing by leaps and bounds.

"After a five-year absence from America the Great Raymond is at last coming home. We are now on our way to Calcutta and the Far East, and on home by way of Honolulu and San Francisco in the Spring."

THE CUBAN THEATRE.

Spanish Zarzuela—Special Function at Payret—Virginia Fairegas—Traveling Opera—Motion Pictures—Sports.

HAVANA, CUBA, Dec. 4.—Not for many years has Havana experienced such an enjoyable season of Spanish Zarzuela as that at the Payret Theatre by the Empress Velenzuela and Misa, featuring the sopranos Señora Prudencia Grifell and Señorita Seledad Alvarez. The stage directors were Francisco Martinez and Luis Escribá, and the directors of the orchestra, Luis Mayoqui and Moises Simons. The closing bills last evening were El Ame de la Calle, Cambios Naturales, and Los Primos. A number of sarzueles have been rendered, including La Tierra del Sol, La Torre de Ore, Melinos de Viento, El Viaje de la Vida, Los Chices de la Escuela, La Cuna, La Reina de la Tinta, Las Estrellas, Las Bohemios, La Corte de Faraon, San Juan de Luz, La Niñ de los Besos, Carceleres, El Barquillere, and El Terese de la Bruja, besides the comedies Los Primos, Mema Suegra, Valiente Socorro, and Sangre Gorda. Señora Grifell possesses a well modulated, though not voluminous voice. Her portrayal of various characters indicates keen intelligence, and she carries an air of refinement, possesses considerable histrionic ability, and is an excellent artist in all respects. Señorita Alvarez generally assumed roles of a different *genre*. Her voice and presence are pleasing, and she is an accomplished dancer. Luis Escribá was a few years since with the Albisu Stock company, but his efforts with the present company demonstrate that in the past he did not have an opportunity to show his worth. His "make-ups" are revelations, and while a born comedian, keeping the audiences continually convulsed with laughter, he is capable of more serious work. Francisco Martinez as a comedian and character artist is also admirable. He possesses a good voice, his interpretations elicit generous applause, his diction is clear and his impersonations, whether of the refined gentleman, the torpid peasant, or the stupid lout, are true to nature. Palomera, the comedian, became a member of the company, substituting Wimer, and was very successful, as was also the latter. Rosa Blanch, the character artist, is a conscientious worker, and with the young baritone, Madurell, who has an effective voice, Señorita de la Torre, Señora Ramirez, Señora Herrero, and Señora Varela and Roselli gave capital support. Señor Mayoqui ably directed the orchestra and was assisted from time to time by Señor Simons. For a short period, the dramatic soprano, Señora Adela Zaldivia, was of the cast. Her husband, Señor Enrique Casajuana, occasionally directed the orchestra. From here the company will tour the island, returning later to the Payret. In the meantime, on the eighth, an Italian opera company, of which Señors Boceta and company, the Spanish impresarios, are the managers, will be heard at the Payret, with Aida as the opening bill. On the following evening, the much heralded light Spanish prima donna, Señorita Graziella Pareto, will make her debut.

An event of unusual interest was the special Funcion at the Payret on Nov. 18, when Señorita Julia Misa, the young daughter of Señor Alfredo Misa, of the Valenzuela and Misa Empresa, was presented to a Havana audience. Señorita Misa possesses a soprano voice of some volume, and has had but slight training. She was prepared for her appearance by Professor Juan Gay, and rendered "Vici de Arte" from the opera Tosca and "Ritorna Vincitore" from Aida, and also was heard in the duet from the first act of Tosca with the young Cuban amateur tenor, Señor Francisco Fernandez Dominicis. Nature has been kind to Señorita Misa in bestowing on her a pretty face and form. It is now proposed to educate her for the stage. She will be sent to Spain in February and entrusted to the care of Señora Caridad Herrera. The only other grand dramatic soprano that Cuba has produced is Señora Rosalia Challa Herrera, and it is a singular coincidence that the sister of La Challa will prepare Señorita Misa for an operatic career. A subsidy from the City Council is hoped for to assist in carrying out the desired end.

Since the demise of Dr. Anastasie Saavverie, who was the proprietor of the Payret, his son-in-law, Gilbert Pemberton, who formerly assisted him, is the active head of the theatre.

The engagement of the notable Mexican artist, Señora Virginia Fabregas, with her own company, terminated at the National last evening. The opening performance was Los Fantoches, and a large and fashionable audience greeted the organization. The greatest successes were achieved in La Mujer X, La Reina Joven, La Noche del Sahado, Amores y Amorios, and Zaza. The company will visit the principal cities of the island.

The Alejandro Garrido Comedy company is now at the Nacional, having formerly been at the Polyteama.

The Esperanza Iris Zarzuela and Operetta company is touring Porto Rico, and is expected to return to the Albisu in January, when it will be accorded a warm reception, as Señora Iris is deservedly popular here. Her husband, Miguel Gutierres, accompanied by the comedian, Alfonso Castillo, is in Europe searching for new operettas. Señor Gutierres is of The Albisu and company, Empresa, together with Berardo Valdes and Modeste Julian.

At present moving pictures are given at the Albisu, that of the Nelson-Wolgast fight receiving especial attention. Last week those of the championship baseball games in the United States were exhibited. The managers of the enterprise are Señors Santos and Artigas.

The Actualidades has been converted into a family theatre and is known now as Salon Casino. Enriqueta Sierra, with her comedy company, was there until recently. Powell, the magician, and Teresky, the change artist, are now on the bill.

The Marti has the Bufos Cubanos presenting skits of local color.

Publiones, with his circus, has pitched tents on the large square in the rear of the Payret, and is appealing to the younger generation.

The New York Giants are now here playing a series of games with Cuban teams. The club was the guest of the managers of the Payret Theatre on last Wednesday evening, occupying several boxes. A feature of the performance was a "take-off" on the clubs, Señorita Alvarez donning the uniform of a local team and the comedian Escribá that of the Giants.

Loudon Charlton, the manager of distinguished artists and concert tours, has written to your representative relative to the possibility of entering this field.

J. ELLIS NORRIS.

REFLECTIONS.

The closing of Passers-By at the Criterion, on Dec. 30, will register its 123d performance in New York, a greater run than it had in London.

Charles Terris is reaping a harvest of pleasing notices in The Preacher and the Man, with which he is touring.

On the night of Dec. 19 the Highland Guards of the Caledonian Club attended the performance of Little Boy Blue at the Lyric in a body. They marched to the theatre in kilts, headed by the New York Highlanders Band of pipes and drums.

Fritzi Scheff has begun rehearsals for a new musical production to be made by the Shuberts.

Buffalo Bill (Colonel William F. Cody) was present at a lecture in Carnegie Hall last week and introduced "Buffalo" Jones, who related wild animal experiences he had in Africa several years ago.

Arthur Hopkins is soon to have The Fatted Calf on the boards again, this time with Arnold Daly as star in the leading part. The play will reopen toward the end of January.

Ralph Austin has separated from Fred Bailey, of the team of Bailey and Austin.

Martin Beck on his return from Europe stated that European music halls are well filled with American acts. Although his plan for a vaudeville circuit in Australia was not accomplished, he still hopes to organize a chain that will circle the Globe.

Managers Werba and Luescher have arranged to celebrate New Year's Eve in New York at both the Liberty and Gaiety theatres, with what they describe as a double star concert bill, consisting of the Little Miss Fix-It and the new Spring Maid companies. These include Gene Luneska, Charles McNaughton, James C. Lane, Pauline de Lorme, Frederick Santley. The same programme will be given at both theatres, Miss Lloyd and Little Miss Fix-It starting the performance at the Gaiety at 8.30 P.M., when The Spring Maid overture starts at the Liberty. Promptly at 9.45 P.M. both companies will exchange theatres.

The Association of Theatre Managers of Greater New York will have their annual dinner at the Hotel Knickerbocker Friday evening, Jan. 5.

Charles J. Lammers, after a very successful season of four months in stock at the Lyric Theatre, New Orleans, has closed with that company and is now with Miss Nobody from Starland.

Clair Grenville will replace Mary Rand in the part of Bella in the Eastern Seven Days company, opening Christmas Day in Toronto, Can.

Madame Gay, Miss Alice Nielsen, and Miss Hortense Nielsen were guests of Marie Dressler in Tillie's Nightmare, Dec. 15, at the Manhattan Opera House.

Harold Claflin, of the Keyes Sister Stock company, left Dec. 23 for Steubenville, O., to join the company after a week's visit at his home in Norwalk, O.

George Arliss invited all the stage hands at Wallack's to be his guests at dinner on Dec. 23, after Dizzy finished buying the Suez Canal for England. The ceremonies took place at the sign of Tom Kane's in West Thirtieth Street.

The Great Francellas was attached and all his paraphernalia seized and salary garnisheed by the Sheriff of Cook County while he was performing at the Apollo Theatre, in Chicago, on Dec. 16, at the suit of Castelberg's National Jewelry Company of Washington, D. C., for the sum of $564. This amount Francellas owes Castelberg for jewelry sold him. Edward J. Ader, Chicago's theatrical lawyer, represented Castelberg's National Jewelry Company in that city.

Florence Dunn, the character woman, has instituted suit against Marshall Field and Company for $25,000 damages through Edward J. Ader, the Chicago theatrical lawyer. Miss Dunn while shipping in Field's store tripped over a cord and was thrown heavily to the floor causing serious injuries to herself.

On Dec. 8 a son was born to Mr. and Mrs. Lew Delmore. Mr. Delmore is manager for the Southern company of Human Hearts.

Ray Cox, who is at present with The Never Homes at the Broadway Theatre, has completed a new musical number which is to be interpolated in the present production when it leaves the Broadway Theatre next week.

Louise Randolph, formerly leading woman with The Only Son at the Gaiety Theatre, New York, has been seriously ill at her Chicago home since the cancelling of this play. She is to appear in a new play in New York early in the new year.

Maclyn Arbuckle will present for the first time on any stage his latest dramatic playlet, The Reform Candidate, at Chase's Theatre, Washington, Christmas Day. This playlet is from the pen of Mr. Arbuckle and Edward A. Guest, a Detroit newspaper man, and deals with affairs of politics and the home. Mr. Arbuckle appears as "Art" C. Hoke, a good-natured political boss, who is conducting the campaign of an organization candidate for mayor against the candidate of the reform element. The cast surrounding Mr. Arbuckle includes Sidney R. Cushing, Lance Burritt, and Evelyn Welding.

Arthur J. Keller, last season business manager of Fritzi Scheff, Lulu Glaser, and other stars, earlier this season with Arthur Hopkins's optimistic comedy, The Fatted Calf, and more recently in charge of the Chicago engagement of Edmund Breese in Joe Weber's production of A Man of Honor, is handling the press work for Oliver Morosco's production of The Bird of Paradise, by Richard Walton Tully, which was given its premiere in Rochester, N. Y., on Christmas Day.

On the Orpheum Circuit there are at present appearing thirty-seven one-act plays. Of this number twelve are played by legitimate actors, such as Blanche Walsh, James O'Neill, Walter Hampden, Robert T. Haines, Charles Grapewin, William Thompson, Caryl Wilbur, Helen Grantley, Edwin Stevens, Gerald Griffin, and Johnny Ray. Others include the names of players who deserted the legitimate drama so long ago that they are now vaudeville favorites, such as Valerie Bergere, Una Clayton, Cressy and Dayne, Richard Crolius, Gardner Crane, Leander de Cardova, Sam Mann, Tom Nawn, Ida O'Day, and Hermine Shone, while such sketches as In Old New York, Son of Solomon, Scrooge, A Romance of the Underworld, Everywife and California require the services of from six to twenty-five capable players. This does not include the names of musical favorites or of dramatic players not appearing on the Orpheum Circuit.

The opening of The Greyhound is set for Jan. 8 in Indianapolis, Ind.

Hallie Erminie Rives, author of Satan Sanderson, accompanied by her husband, Post Wheeler, who is secretary of the American Legation at St. Petersburg, made a special trip to Cincinnati recently to witness the production of her play, which has been successfully dramatized from Miss Rives's novel of that name, and in which Norman Hackett is starring.

The manuscript of Chauncey Olcott's new play, O'Shea the Rogue, has been lost.

THE HOLIDAYS IN WASHINGTON

Gorgeous Opening of Kismet—The Christmas Bills—Jacinta—A New Theatre for Washington—Vaudeville Programmes.

WASHINGTON, Dec. 23.—With its interesting Oriental story, magnificent and elaborately constructed staging a scenic investiture brilliant to a degree in color and tone, the work of five of the leading scenic firms, big and powerful cast, headed by Otis Skinner (by special arrangement with Charles Frohman), whose impersonation of Hajl, the beggar, the dominant factor in a stirring dramatic revelation that will go into theatrical history as one of his ablest efforts, Kismet, an Arabian Night recorded as one of the most tremendous of productions, a play by Edward Knoblauch, had its American premiere at the New National Theatre last Wednesday night, instantaneously achieving a notable success with a large and distinguished audience that crowded every available space. The production is by Harrison Grey Fiske, who, in this production, is associated with Klaw and Erlanger. The play is a vivid picture of the East, with its color and movement, its poetry and religion. The big scenes are the harem bathing pools, stretching across the stage, and the gorgeous audience hall of the Caliph's Palace. As this production will be given a metropolitan engagement in the near future, without going into detail of story, I mention the presenting co. supporting Mr. Skinner: Hamilton Revelle, Fred Eric, Daniel Jarrett, George Ralph, John Webster, Sheridan Block, Jacob Herlan, T. Tamamoto, Ernest Lenman, Jones, the juggler; Del De Louis, Sydney Mather, Harrison Carter, Gregory Kelly, Henry Mitchell, Bennett Kilpack, Richard Scott, William Lorenz, Thomas Audley, Martin Sanders, Eva Jolivet, Georgia Woodthorpe, Amelia Barton, Merle Maddern, Eleanor Gordon, Violet Dwyer, Rosa Devonne, Mervyn Bentoul, and Violet Bassett.

John Drew in the Christmas week attraction at the New National, meeting with universal favor in the presentation of the Hubert Henry Davies's comedy, A Single Man. Mary Boland scores a pleasing success in the lead of a clever co. Dunstan and William Farnum in The Littliest Rebel follows.

After a week of darkness, the Columbia reopens with the Mutt and Jeff pictorial episodes in musical comedy. Julian Eltinge follows in The Fascinating Widow.

Under the direction of John Cort, the comic opera Jacinta is the Christmas week attraction at the Belasco. It is presented in excellent form by a meritorious co. that comprises Forrest Huff, Dick Temple, William Phillips, Tom Hadaway, Phillip Sheffield, Joseph Parsons, William C. Reid, Anna Bussert, Carrie Reynolds, Fay Bainter, Reina Lazar, Harry Leone, Hal Wilson, and Gerald Gordon. New Year's week, Excuse Me.

Rowland and Clifford's play, The Rosary, is repeating this season with remarkable success. Harrington Reynolds has the leading role, supported by an excellent co. Next, Eugenia Blair in The Test.

Before the expiration of another year Washington will have a new burlesque house that will rival any in this country or Europe, so it is said. It is the project of the Empire Circuit Company that now control playhouses in twenty-seven cities in the United States, including the Lyceum Theatre here. An option on a site in the business district near Ninth and F Streets has been secured, which calls for an expenditure of $500,000, for the ground and improvements. It is proposed to build a theatre having a larger seating capacity than any other theatre in Washington. While the project has been under consideration for more than a year, the site was not selected until the visit to Washington this week of the heads of the Empire Circuit Company, comprising Colonel John Whalen and his brother, James Whalen, of Louisville, Ky.; James E. Fennessy, of Cincinnati; George W. Rife, of Baltimore; H. C. Miner, Jr., of New York, and Harry Martell, of New York. A. C. Mayer, active manager of the Lyceum here, had charge of the arrangements, viewing different sites. Construction work, it is stated, will be started next Spring, for completion for the Fall opening.

The Christmas week's bill at Chase's presents Mackiyn Arbuckle and co. in The Reform Candidate; Lulu McConnell, Grant Simpson and co. in Herbert Hall Winslow's playlet, The Right Girl; Trovato, the violinist, Mary Elizabeth in songs and stories, Ed. Wynn and co. in Joy and Gloom; the Three Escardos, and Stickney's Circus.

The attraction at the Gayety is the Honeymoon Girls on their trip to the Isthmus of Panama, under the guidance of the German comedians, the Otto Brothers. That at the Lyceum is Tom Miner's Bohemian Burlesquers, featuring Andy Gardner, the Irish comedian.

JOHN T. WARDE.

CHICAGO AT CHRISTMAS

Pomander Walk, The Spring Maid, The Kiss Waltz, The Woman Arrive in Town—The Round Up—Tim Murphy—Announcements.

(Special to The Mirror.)

CHICAGO, Dec. 23.—Distinguished arrivals next week: Pomander Walk at the Grand Opera House, Christie MacDonald in The Spring Maid at the Colonial, The Kiss Waltz at the Lyric, The Woman at the Olympic.

Madame X will be back at McVicker's for two weeks beginning Jan. 7.

The Pink Lady is to follow The Spring Maid at the Colonial whenever the run of The Spring Maid is ended.

Edward E. Lawson, Harry de Forrest, Erville Alderson, Anthony Andre, Ethel von Waldron, Walter Bedford, Frederick Hardy, Joseph Rawling, and William Hendel are with Robert Edeson in The Arab, which will be the first play of the new year at Powers', begining with the matinee New Year's Day.

Edmund Day's chef d'oeuvre, The Round-Up, is amusing the wise inhabitants of the theatrical world here by its large audiences in spite of the numerous runs in this city and the time of year. McVicker's was sold out for the opening performance ten days ahead, notwithstanding Christmas shopping, which Frank W. Martinez, general representative of Messrs. Klaw and Erlanger, says is unprecedented at the time of the ante-Christmas slump. The theatre was completely filled Monday night, and nearly filled Tuesday night. The co. is unusually good this year. With Ripley Holmes as the sheriff, Gerda Hanson as Echo, Ines Macauley as Polly, Harry Hartzell as Buck McKee, M. E. Helsey as Jim Allen, Mitchell Harris as Parson. Miss Hanson is an unusually attractive Echo, and she plays it with much natural charm and sweetness. Miss Macauley is capital as Polly and has been properly noticed and complimented in press comments.

Tim Murphy is having a hard time with the critics at Powers', no matter how well he gets along with his audiences. The reviewers do not like his plays. He withdrew The New Code, under fire, and submitted The New Rich, by Paul Wilstach, last week, only to find that the critics had some fire left. So he shifted back to The New Code for Christmas week. What they said about Mr. Wilstach as a play writer, in this instance, would not be appropriate on a Christmas card. Percy Hammond, of the Tribune, found it somewhat like If I Had Money, which did not make any, with Madge Carr Cooke, at the Grand Opera House. The part for Mr. Murphy in The New Rich was a kind toymaker, who gets rich and goes from humble life to a Fifth Avenue mansion, where he has a butler, and finds that his old pal at Gettysburg is denied admission. The toymaker ends his struggle with trying to be haughty like the rest. Mr. Murphy was fine and interesting. Margaret Lotus was praised for her handsome heroine.

The Prince Chap, played by the College Stock co. last week, evidently was enjoyed by the patrons. Rodney Ranous, hardly suited to the Lyell Scott part, managed it creditably nevertheless. Arling Aleine, who is usually the "heavy," came forth in comedy as the earl and held it throughout to a high degree of excellence which continually delighted the audience. Capitola Holmes played the Claudia of acts one and two nicely and capably, and Martha Boucher continued the part in the third act with ability. Jay Quigley's English upper servant was popular.

Every man who presents his marriage certificate at the box-office window of the Marlowe Theatre Friday night next will receive from Manager Marvin one free ticket to the performance of Is Marriage a Failure? the bill of the week. Manager Marvin says he selected the bill because it is jolly and in keeping with the Yuletide spirit of the season. Nelson Compton is the author of the comedy.

Arsene Lupin will be played at the College the week of Jan. 1.

Christmas week at the downtown theatres: Grand Opera House, Pomander Walk; Powers's, Tim Murphy in The New Code; Colonial, Christie MacDonald in The Spring Maid; Garrick, Bohemian Girl; Olympic, The Woman; Cort, Master of the House; Chicago Opera House, Marguerita Sylva in Gypsy Love; La Salle, Louisiana Lou; McVicker's, Round Up; Lyric, Kiss Waltz; Blackstone, Frances Starr in The Case of Becky; Studebaker, Excuse Me; American Music Hall, Hanky Panky; Princess, Valeska Suratt in Red Rose; Globe, Ten Nights in a Barroom. Outlying theatres: College, Stubborn Cinderella; Marlowe, Is Marriage a Failure? Alhambra, May Hosmer and stock in Sapho; Imperial, Norman Hackett in Satan Sanderson; Crown, Girl in the Taxi; Haymarket, Billy B. Van.

Bernard Granville and Catherine Rowe Palmer will have prominent parts in the next production at the La Salle, now being written by Fred Donahey and Addison Burkhardt. Eva Fallon will also be conspicuously provided for in the play.

The Irish actors will come to the Grand Opera House after the run of Pomander Walk.

Danish residents, including many prominent Chicagoans, gave a banquet in honor of Gerda Henius, leading woman of The Round Up, who is the daughter of a prominent Dane here. Dr. Henius.

Dr. Jekyll and Mr. Hyde was played at the Crown this week, with John Nicholson in the dual role. Mr. Nicholson was a member of the local stock co. at the Imperial last season, and is a strong actor, which he made manifest in the almost terrific realism, which he imparted to his work at the Crown. His changes from one character to the other were made with remarkable rapidity.

Edna Goodrich was expected by the management of the American Music Hall to appear there this week, and Hanky Panky was tinkered to give her a part, but she declined at the last moment, according to reports, to accept the engagement. She is said to have said that she felt that public interest in her would be chiefly as Mrs. Nat Goodwin, divorcee.

Massenet's Jongleur of Notre Dame, by the Chicago Grand Opera co. at the Auditorium, has been regarded as one of the gems of the season by critics and audiences. Mary Garden won unlimited praise for her acting, as well as singing of the title-part.

The Olympic Theatre was dark last week, making three dark theatres downtown: Olympic, Whitney, and Globe. Blanding Pat went on tour from the Olympic earlier than expected. The Woman has been booked at the Olympic to start Dec. 24.

"White Magic," from the novel by David Graham Phillips, has been put in rehearsal for Gertrude Elliott, to succeed Rebellion, which will be used only two or three weeks more.

Phyllis Partington sang in place of Marguerita Sylva in Gypsy Love at the Chicago Opera House last Tuesday night.

Never such a Bohemian Girl as the "revised and modernized" now at the Garrick with specialties, under the direction of the Ahorn Opera co. Cavalcades of gypsy and gentlemen horsemen pass, rivaling The Round Up; pigs, chickens, geese, and a monkey are seen; Arab acrobats do a whirlwind series of tumbling in the fair scene, with its clown, fortune tellers, and crowd. The Dance of Hours from Giaconda was performed on a raised platform, looking like a stage on the stage in the court theatre scene of the Arabelm Palace interior in the last act. The Arabs and the Dance of the Hours were applauded spontaneously. The other unusual details were watched with evident curiosity. Musical critics who attended discovered that Vera Allen, the Arline, deserved compliments. Her voice is good and she sings well. Herbert Waterous also found favor with both audiences and reviewers, and Joseph Phelan's good voice as revealed in Devil's Hoof did not escape proper notice. Harold Blake acted Thaddeus somewhat too bolt upright, but his tenor was pleasing, and the audience rather liked it. He put life into the closing scene, and sang "Fair Land of Poland."

NEW YORK THEATRES.

KNICKERBOCKER B'way and 38th St.
Eve's 8—Mats. Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present
OTIS SKINNER
By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH, Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
EXTRA MATINEE NEW YEARS
CHARLES FROHMAN Manager
Charles Frohman presents
ETHEL BARRYMORE
IN A FOUR ACT PLAY
The Witness for the Defence
By A. E. W. Mason

LYCEUM Broadway and 45th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
EXTRA MATINEE NEW YEARS
DANIEL FROHMAN Manager
Charles Frohman presents
NAZIMOVA
In a New Comedy
By PIERRE WOLF
The Marionettes

CRITERION B'way, 44th St. Evg. 8:15 Mats. Wed. & Sat. 2:15
Charles Frohman Manager
CHARLES FROHMAN presents
The new Hadden Chambers play,
PASSERS-BY
By the author of "The Tyranny of Tears."
Cast includes: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louise Rutter, Rosalie Toller, Ivy Herzog.

LIBERTY 42d St., West of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Klaw & Erlanger, Managers.
A. H. WOODS presents
DUSTIN AND WILLIAM FARNUM
The Littliest Rebel
Opening New Year's Night,
MODEST SUZANNE

GARRICK THEATRE, 35th St., East of Bway. Eves., 8:20. Mats. Thurs. and Sat.
EXTRA MATINEE NEW YEARS
MR. JOSEPH BROOKS Presents
WM. H. CRANE
In a Comedy by Martha Morton
The Senator Keeps House
Aided by Mabel Bert, Esther Lyon, Mary Leslie Mayo, Marion Kirby, Lorain Frost, Harry Harwood, Jack Devereaux, William W. Jefferson, Theodore Marston.

GEO. M. COHAN'S THEATRE, Broadway and 43d St. Evgs., 8:15. Matinees, Wednesday and Saturday.
EXTRA MATINEE NEW YEARS
COHAN & HARRIS present
GEO. M. COHAN (himself) in the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. West of B'way.
Eve's at 8—Mats. Wed. & Sat. at 2.
Klaw & Erlanger's Elaborate New
BEN-HUR
A Mighty Play, Stupendously Staged
400 PEOPLE IN THE PRODUCTION 400
Orchestra of 30, with Grand Pipe Organ.
20 Racers Driven in Quadruple Teams to 5 Chariots in the Thrilling Race 20

HUDSON Theatre, 44th St., nr. B'way Evgs. 8:15. Mats., Wed. & Sat.
EXTRA MATINEE NEW YEARS
Henry B. Harris presents
HELEN WARE
IN
THE PRICE
A new play by George Broadhurst.

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In CHARLES KLEIN'S
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MAGGIE PEPPER

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HENRY B. HARRIS presents
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CLIFTON CRAWFORD
And a Superior Company
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Lyrics by Adrian Ross and Percy Greenbank.
Music by Lionel Monckton.

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With GEORGE W. MONROE
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PINAFORE

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With a Cast of Exceptional Merit

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In a new play by David Belasco,
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EXTRA MATINEE NEW YEARS

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LIEBLER & CO., Managers.
In Louis N. Parker's New Play,
DISRAELI
With a Notable Cast
EXTRA MATINEE NEW YEARS

with good effect. Jane Herbert looked the part of the gypsy queen, and won encores with her contralto solos. She acted the part creditably.

Manager Lyman Glover, of the Majestic, shows the proper spirit and deserves especial appreciation for getting the worthy little Christmas play of Scrooge, from Charles Dickens's A Christmas Carol, for his bill the coming week. Tom Terris's co. gave the little play admirably in many respects, with an English sympathetic understanding of Tiny Tim, Fezziwig, the Cratchits, Little Jennie, and the other famous characters. Besides inculcating the true Christmas spirit and causing or refreshing interest in Dickens, Scrooge is good vaudeville.

Notes of Christmas tendency increasing in the theatres in Chicago, this year, indicate we shall have that true London pantomime, Yuletide, entertainment for old and young some December not far off: Hansel and Gretel, with Hansel dolls and Gretel dolls for the young folks at the Auditorium Christmas night, a timely use of this Babes in the Woods opera, and Dickens's A Christmas Carol at the Majestic.

Karl Emmy's Pets is another offering at the Majestic to interest the children. Mlle. Dazie and the Winter Garden ballet and Paul Dickey and co. are also on the bill.

Cissy Loftus is to make a tour of the Orpheum Circuit, and it will be her first professional trip through the West since she was with Sothern in If I Were King.

Dave Seymour, manager of Dave Lewis in Don't Lie to Your Wife, for Messrs. Rowland and Clifford, sends Christmas greetings from Castle Crags, Cal., with picture of a little green river and what seems to be some old crows in the air. Mr. Lewis and the play have fared well on the Coast, from newspaper comment.

First call for chorus girls for the new Princess Theatre musical comedy has been sent out. With the temptation of $90 a month, and probably a shoe and hosiery bill of only moderate size, and the chance to remain in a metropolis indefinitely, a most remarkable collection of beauties may be expected.

Stephen Lewis, with the Beggar Student last season, is playing Martin in The Traveling Salesman this season. The co., resting here, will resume its tour Dec. 24 at Aurora.

Dwight Elmendorf, whose travelogues have been more than ever successful in the East, where this "one man show" has drawn, I hear, almost $2,000 from an appreciative public on many nights, is a coming attraction at Orchestra Hall.

The New Year's schedule of Gypsy Love at the Chicago Opera House is $2.50 for the best.

Walker Whiteside may produce his new play, Typhoon, by Melchior Lengyel, in Chicago. The play has attracted especial attention in Europe.

Passers-By will follow The Case of Becky at the Blackstone the last of January.

Quo Vadis, the grand opera, book by Henri Cain and music by Jean Nougués, was elaborately produced by the Chicago Grand Opera co. at the Auditorium last week, a scenic triumph. It was admirably sung by Dalmores as Vincius, Dufranne as the ragged philosopher, Chilo, for which he received enthusiastic praise, Scotti as Nero, Miss Teyte as Lygia, Miss Zeppili, Miss Wittkowska, Miss Cavan, Mr. Whitehill. Two men of gigantic stature were secured for Ursus and Croton, Messrs. Houck and Windrow, standing six feet three and weighing over 250 pounds.

Norman Hackett is playing Harry Sanderson in Satan Sanderson at the Imperial this week, the play with a poker game on a church altar for a soul.

Elgie Bowen will sing matinees in The Spring Maid at the Colonial when Christie MacDonald does not.

Valerie Bergere and her co. gave the Majestic audiences a thrill last week in her strong little play, Judgment, by Victor Smalley, when she suddenly proved the power and the injustice of circumstantial evidence. Miss Bergere's emotional acting was unusual. Katherine Cavanaugh played the wife well, and Myrtle Smith was notably clever as the child. Herbert Warren played the judge.

Cecilia Loftus's imitations at the Majestic were remarkable for variety as well as skill. Her Nazimova and Rose Stahl were the closest, but all got plenty of applause. Arthur Deagon won his audience completely with songs and jokes and gave a few encores. Mae Melville and Robert Higgins were as successful as usual in the gentle art of causing laughter.

OTIS COLBURN.

BOSTON

Announcements of Holiday Attractions—Change of Bill at Opera House—Personal Mention and Gossip.

(Special to The Mirror.)

BOSTON, Dec. 23.—Things promise to open with a rush in Boston on Christmas, Monday, to make up for the quiet of the past fortnight. There will be a number of changes of bill of special interest.

The Concert will be the new play at the Hollis Street, with Leo Ditrichstein leading David Belasco's co. It is amazing how many well informed Bostonians think that this is going to be a musical entertainment instead of a play.

Eddie Foy will be the newcomer at the Tremont in his musical version of The Man from Mexico called Over the River. A special interest will be attached to the engagement of Lillian Lorraine, who joins the co. here.

After being closed for a week before Christmas, the Boston will reopen its doors with the production of The Trail of the Lonesome Pine, which will present Charlotte Walker as a star. The advance sale is unusually large.

The change of bill at the Grand Opera House will bring The Two Orphans, the Kate Claxton version but without that actress. It is quite appropriate that this should follow that other old timer, East Lynne.

The Castle Square made its annual production of Christmas extravaganza last night, showing the great versatility of the players, who have been identified with serious drama all the season and now turn to the nonsense of liveliest burlesque. The Wizard of Oz was the choice for this year and it was put on in a fashion that required no apologies to Montgomery and Stone. The forces were enlarged by the addition of a chorus, and there were plenty of revel features so well liked that it was evident that John Craig would have no change of play for some time. Dorothy Donnelly had a most enthusiastic welcome to stardom at the Plymouth when the Princess Zim Zim was produced, with all Harvard College gathered in front of the footlights out of compliment to Edward Sheldon, the author. The piece is a rather strange combination of Coney Island comedy and startling melodrama, but it proves pleasing and Miss Donnelly does admirably. John Barrymore is far different from The Fortune Hunter, but he pleases greatly.

There will be an innovation at the Back Bay Opera House next week, for the ballet has been so well developed that now it can give a piece all by itself. Coppelia is the work and it will be given in conjunction with Cavalleria Rusticana and also with Pagliacci. Carmen, Lucia and Aida also will come in for repeat nights.

E. H. Sothern and Julia Marlowe will end their stay at the Shubert with repetitions of the pieces of their Shakespearean repertoire given in the first half of the engagement. The business has been splendid and well deserved.

Everywoman will have only one more week at the Majestic, and then the staid morality play will be withdrawn to make way for Baby Mine.

Get-Rich-Quick Wallingford has only one week longer than that in Boston, and at the end of four months at the Park it will quit New England and be seen nowhere nearer than Philadelphia.

The Pink Lady, however, has not the slightest indication of departure, and after selling out every night in the week before Christmas, it has proved that it is one of the most successful musical comedy productions seen in Boston in years.

Mutt and Jeff has quite the same sort of popularity at the Globe and large audiences have been the rule, just as they were the first week of the stay of the cartoon play here.

Keith's will have Christmas tree and gift presentations from the stage, while the vaudeville will include B. A. Rolfe's Leading Lady, Five Old Soldier Fiddlers, Lamont's Cockatoos, Rube Dickinson, the Havelocks, Francis and Ladell, the Arthur Pickens co., McGinnis Brothers, and the Cycling Zamoras.

George Primrose heads the next bill at the National, with Murphy and West, and others there will be Leonard and Whitney, Du Gallion, Swor and Mack, Di Dio's Circus, Heritage and Deinhart, Clemons and Dean, and De Witt Young and Sister.

The Bowdoin Square will have James A. Stewart and co., the Comedy Four, Mints and Palmer, Claire Sidney, Le Roy Brothers, and Devoras and co.

The Ben Tan Burlesquers will be the next attraction at the Gaiety.

At the Howard Athenaeum Sam Rice will bring his Dairyland Burlesquers, while the lower's own bill will have Cora Livingstone and Louise Deane in continued engagements, the Montrose Quartet and Carpous, Ah Lim Foo, Sayers and Byron, Bessie Rose, Miller Brothers, and G. W. Beasley.

Coming to the Hub will be Kenneth and White, Damm Sisters, Stadtrum Trio, Marie and Trevett, Wood and Shepherd, and Nebraska Bill and co.

The list of the richest people and heaviest taxpayers in Boston has just been compiled, and there is one name of interest in theatrical circles, Lotta M. Crabtree, the retired actress and owner of the Park, stands eighth on the list of individuals. She is assessed on $1,400,000 real estate, that including Hotel Brewster, and $20,000 personal property. Her total tax is $23,358.60. Eben D. Jordan, the benefactor of the Back Bay Opera House, pays about $2,000 more than she does, and Governor Foss is the second richest man in Boston.

There is going to be another Mary Jones Christmas Tree at the Castle Square this year, when about 300 poor children will receive gifts on the morning of the 23d. Mrs. R. Richards, of Brookline, is the treasurer of the committee in charge.

The Irish dancers who made their American debut in Boston last week, went to the statues of ex-Mayor Collins and John Boyle O'Reilly at the Back Bay last week and placed memorial wreaths in position. It is needless to say that a camera went, too, so that the historical event will be perpetuated.

The Harvard Dramatic Society made its annual production last week, giving The Night Riders.

Eager Heart, the English morality play, was acted for three performances at Copley Hall last week. It proved an impressive work, rather British in its style of development. One strange feature was that not a name of a player was mentioned, as it is one of the conditions of the representations abroad.

Madame Marie Gay, of the Back Bay Opera co., celebrated her birthday last week, and a party of the Spanish residents of Boston gave a dinner in her honor at Hotel Lenox.

Austin and Stone's will have a strong bill chosen by J. C. Patrick, including the Boyd Cingalese Troupe, Madame Ouillette, Kenney and Flynn, Ida Campbell, Carrie French, Hartley

(Continued on page 22.)

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE: Al. H. Gorman Stock co. 11-16; good, to fair business.——LYRIC: The Girl of the Golden West 13; most novel production; delighted very large audience. The Rosary 14; good co.; pleased good business.

MONTGOMERY.—GRAND: Girl of the Golden West 12 pleased large house.——MAJESTIC: Perrault-Gypsene co. in Old Judge 13-18; good business; well pleased.

TUSCALOOSA.—AUDITORIUM: The Third Degree 12; good business; admirable co. Aborn opera co. in Bohemian Girl 13; big business and satisfaction. Granstark 19; small business.

SELMA.—ACADEMY: The Rosary 15; excellent cast and performance; moderate business.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Excuse Me 12; excellent business and performances.

CALIFORNIA.

LOS ANGELES.

Robert Ober Made Favorable Impression—The Little Joker Pronounced Good.

The offering at the Belasco Dec. 11-16 was a revival of Brewster's Millions which, notwithstanding that it has been played here many times, drew packed houses every night. The play was produced under the personal direction of Frank Reilly, who was also seen as Colonel Drew in the cast. Robert Ober made his first appearance in the co. as leading man to succeed Lewis Stone, and was assigned the role of Monty. This character he handled with a snappy style, giving an excellent interpretation. Bessie Barriscale as Peggy, Helene Sullivan as Barbara Drew, Roberta Arnold as Trixie Clayton, and Ida Lewis as Mrs. De Mille, were all excellent, and Harold Hickman as Van, Dick Vivian as Brax, and Edward Hickman as Harrison aided in their usual clever manner. Harry Duffield and James Lowden cast, respectively, as Mr. Grant and Spotton, made their parts quite indispensable. The general verdict was good, and such a success as to demand a second week's run.

One of the big attractions of the week 11-16 was Fiske Boucicault and his well-selected co. in The Fountain of the Third Floor Back at the Majestic. A packed house at each performance easily demonstrated the patronage this city's amusement public is willing to bestow on plays that are really worth while. Next week, Yankee D'Oray in The Earl of Pawtucket.

Rosary and Rose in The Old Town are playing for a second week to splendid business at the Morosco Opera House. The Red Rose 18-23.

Hoyt's new comedy of the newspaper world, The Little Joker, was given its initial production at the Burbank Theatre 10 and continued during the week as one of the popular attractions. Miss Pagan and the entire Burbank co. were the attracting actors, and the play was well attended by local patrons and it is necessary to the assertment that it is unusual that the co. has already been engaged for a long run, the play may have a metropolitan hearing next Spring. In fact, Mr. Plumer will return to New York next week. Tom will make three stops which have received their production in Los Angeles, and which will be running in New York the first of the year. They are Kindling, The Bird of Paradise, and this latter play just mentioned. The bill for 17-23 will be The Blue Mouse, with Florence Stone in the leading role.

Manager Oliver Morosco will leave 16 for New York city, and will probably remain there for several weeks, during which time he will see the premier metropolitan production of The Bird of Paradise, and will also probably select a candidate to fill the position left vacant by Lewis S. Stone, who has just severed his connection with the Burbank co., where he filled the position as leading man for the past five years.

Another of our popular actors, Charles Ruggles, will leave this city immediately for San Francisco, where he will become a member of the Alcazar co. Charlie has in the past been a favorite both at the Burbank and Belasco theatres, so here is wishing him good luck in his new venture.

The local Society Vaudeville given at the Auditorium 15, 16, the proceeds from which were given to the Children's Hospital Fund, proved a decided society feature, and it was quite a decided success. DON W. CARLTON.

OAKLAND.—MACDONOUGH: Lawrence D'Orsay in The Earl of Pawtucket 11-13; extra fine performance to good attendance. Richards and Pringle's Minstrels 15-17; strong aggregation; attendance very good.——LIBERTY: Bishop's Players presented A Woman's Way 11-17; performance and business satisfactory.——COLUMBIA: Dillon and King in The Recruits 11-16; well rendered; attendance fair.——ORPHEUM: Great vaudeville bill, headed by Semon Diamond and Miss Nelson, 10-12; capacity houses.——ITEMS: Godfrey Matthews closes with the Liberty Stock co. 24.—Oral Humphreys, the well-known Pacific Coast actor, has signed with Manager Bishop.

SAN JOSE.—VICTORY: Forbes Robertson in The Passing of the Third Floor Back 20.——THEATRE JOSE: Ed. Redmond co. in The Boss of the Rangers 11-17 pleased good-sized audiences.

COLORADO.

DENVER.

The Chocolate Soldier and Brewster's Millions Drew Well Despite the Holiday Season

Brewster's Millions, which has visited Denver several times, opened at the Tabor-Grand 17 to two large houses. Louis Kimball plays Monty Brewster with a breeziness that is fascinating, and Grace Nile as Peggy is well fitted to the part and plays it well. The rest of the cast is capable and the scenic effects up to the standard; the storm scene of act three is particularly well managed. The Newlyweds 24-30.

The Chocolate Soldier, which was seen last year at the Auditorium, opened at the Broadway 18 for a week. Lillian Pell and Lelia Hughes are alternating as Nadina. Each sings so well it is not fair to praise one more than the other. Charles Purcell, Edmond Maloney, Tom Bergere, Lucille Saunders, Helen Carlyle, Sylvain Langlois, and Henry Coote divide the rest of the honors. The chorus sings tunefully and the orchestra is splendid. The settings and costumes are equal to those of last year. Bright Eyes 25-30.

At the Orpheum 17-24 every act is worthy of headlines. Pat Wills in his tramp monologue is most happy and causes no end of laughs. The Six Browns and their saxaphones are a treat. Ned Burton is good in his sketch, The Commercial Man. Jack Horton and La Triska, the human doll, are mystifying. La Titcomb and her horse are novel and pleasing. Harry Subeck does clever work with the punching bags. Pedersen brothers do a good strong-man act.

Mr. and Mrs. Peter McCourt, managers of the Tabor and Broadway theatres, will leave 27 for a visit to Springfield, Mo. Then they will proceed to New York, to sail Jan. 20 for Panama. They are not expected back until March.

Maude Fealy and her husband, James Durkin, are spending a few days in Denver with Miss Fealy's mother, Mrs. Cavalle.

The pupils of Margaret Fealy's dramatic school made a trip to Boulder Dec. 16 and presented The Charity Ball before well pleased audiences.

The free Sunday concerts at the Auditorium draw an average of 12,000. The Mayor is striving to have the people of Denver familiar with the national anthems, and one is sung by the entire audience at each concert. The educational films shown in connection with the music of Bellestedt's Band are always instructive and entertaining.

The streets are wearing the holiday dress of Christmas trees and earlands, purchased by the city and placed on every lamp post by members of the street and fire departments. A good-sized snowstorm has given us the final Christmas touch. GRANVILLE F. STURGIS.

COLORADO SPRINGS.—GRAND: Grace Van Studdiford in The Paradise of Mahomet 9; good business. Anna Held in Miss Innocence 12; S. R. O. When Knighthood Was in Flower 15 pleased fair house.——ITEM: Ray Henderson has joined the Forbes Robertson co. as advance man.

CONNECTICUT

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 18-23, presented Camille to fair business. Miss Duke in the title-role interpreted the lines in a manner deserving to rank with the best exponents of this character. Mr. Cody's magnificent work as Armand will long be remembered.——ITEM: Louis Albion closed 23.

DANBURY.—TAYLOR'S OPERA HOUSE: Charles E. Chamblin co. 18-23; excellent co.; packed houses.

WATERBURY.—POLI'S: The Faun 14 pleased large house.

FLORIDA.

JACKSONVILLE.—DUVAL: Kinemacolor pictures 12-18; poor business. Charity Concert (local) 20; good advance sale.——ORPHEUM: Moore's Rah Rah Boys, with Lorna Jackson, the Aeroplane Girl, Billy Falls, Scintilla, Alberto 17-23; excellent bill, to fine business. The Lauriaiane, Willard Hutchinson and co., the Brownings, Dupre and Fisher, Foss and Dino 24-30.——ITEM: Thornton Porter will open the Kinemacolor Theatre on Jan. 1.

GEORGIA.

MACON.—GRAND: Fritzi Scheff in The Duchess 14 pleased excellent business. Around the Clock 16 to slim house.

IDAHO.

BOISE CITY.—PINNEY: Millionaire Tramp 11 pleased fairly good house. Elks' Minstrels 14, 15; big houses; actors all Elks; many good voices in chorus; female minstrels made hit.——TURNER: Moorehead-Drew co. in The Great Divide 11-16; business light.——ITEMS: The Grand, Bijou, and Lyric all sailing with flying colors.—Isis had fine pictures and packed houses.—The New Bos is leader of all picture houses in Northwest.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Molly Bawn 18-23; excellent; capacity. Grace Hayward as Molly Bawn was captivating and pathetic as occasion demanded. Coletta Power played a strong Marcia Amherst. The Philip Shadwell of Chester Wallace was properly sinister. As Ted Lutrell Charles Dingle was heroic without being bombastic. Rose Watson made a mirth-provoking Sarah. As Heine von Sithel Lew Welsh had scope for his irresistible humor.

QUINCY.—EMPIRE: Get-Rich-Quick Wallingford 12; splendid production; capable co.; good business. Girl in the Taxi 15 drew well; good satisfaction. Peck's Bad Boy 17; two good houses; pleased.

BLOOMINGTON.—CHATTERTON: Get-Rich-Quick Wallingford 7 delighted capacity. Seven Days 8; excellent, to fair business. A Married Bachelor 9; fair co. and business.

ALTON.—THEATRE: Howe's lifedrama 18; excellent business; well satisfied. The Girl in the Taxi 16; good business; well pleased. Madame Sherry 17; fair business.

TAYLORVILLE.—ELKS': Girl of Eagle Ranch 16 pleased small audience. A Hot Old Time 18 canceled.

STERLING.—ACADEMY: Creatore and his Band 15 pleased light business.

MORRISON.—AUDITORIUM: Pictures of the Crusaders 15 pleased fair business.

PRINCETON.—APOLLO: Girl and Tramp 9; fair house.

ELGIN.—STAR: Sherman Stock co. in The Villans Vagabond 18-24; satisfactory business.

INDIANA.

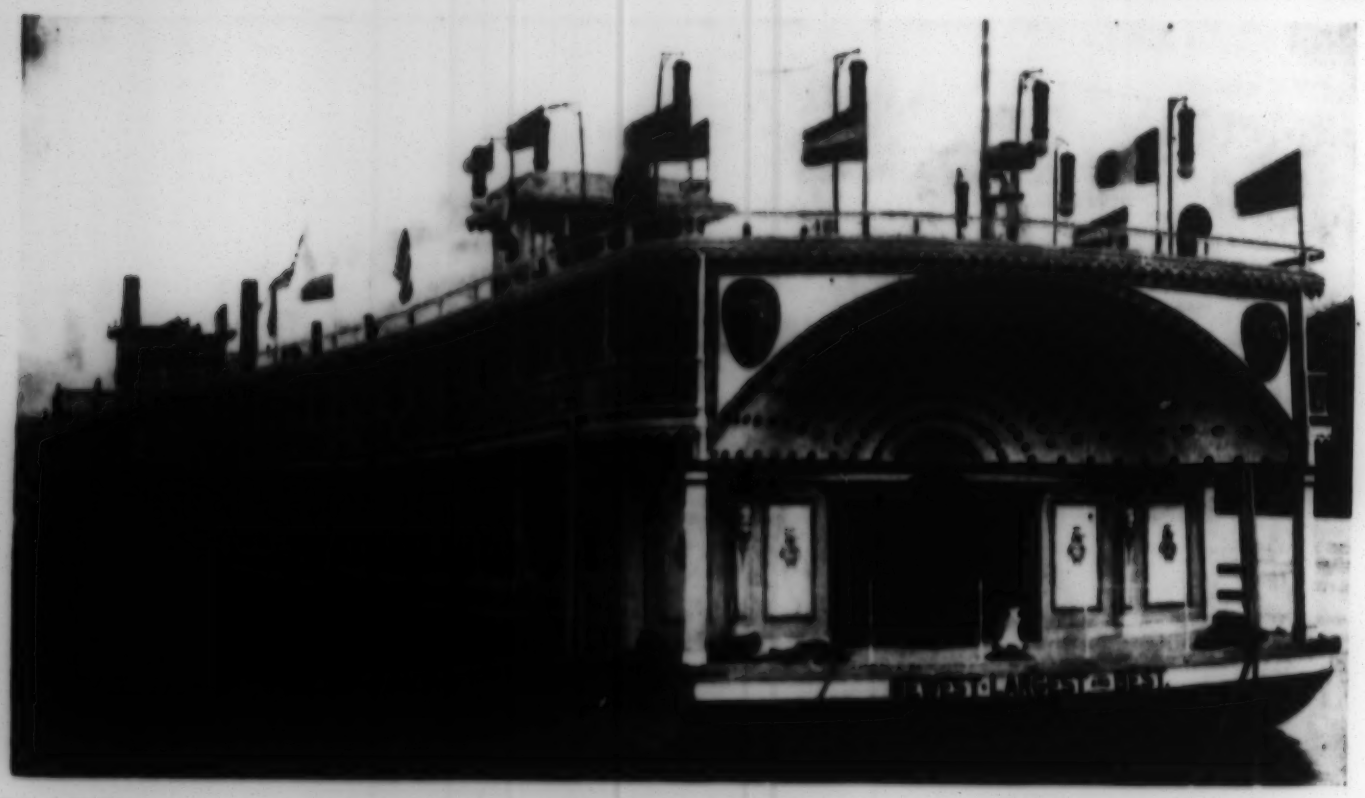
INDIANAPOLIS.

The Greyhound to Have Its Premier at English's—Walker Whiteside's New Play.

Walker Whiteside at English's Dec. 11-16 in The Magic Melody, in which he was seen here a number of seasons ago. Governor and Mrs. Marshall and party were guests of Mr. Whiteside at the closing performance 16. The Pink Lady 18-23. Lois Glaser in Miss Dudelsack 25-27. Yale Dramatic Club in The Devil's Disciple 28. James K. Hackett in The Grain of Dust 29, 30.

The Greyhound, a new play by Paul Armstrong and Wilson Mizner, will have its premiere at English's Jan. 8. In the cast are Henry Kolker, Robert McWade, Jr., Ellis Proctor Otis and others.

After a week of The Deems Purple 11-16 the Shubert Murat will remain dark until 31, when Gertrude Hoffmann and her Imperial Russian



Floating theatre on the Mississippi

CAPTAIN RALPH EMERSON'S "COTTON BLOSSOM"

Dancers will play a three days' engagement. William Hodge will make his first appearance here in The Man from Home, opening Christmas Day for a two weeks' run.

S. H. Dudley in Dr Beans from Boston played a profitable week's engagement at the Park 18-23. The Soul Kiss 25-30.

At Keith's 18-23 a large and the most enthusiastic Monday afternoon audience of the season welcomed McIntyre and Heath in Waiting at the Church, but the honors of the bill were carried off by Charles Wilson, whose act, The Messenger Boy, the Maid and the Violin, in which he was assisted by Adelaide Wilson, brought forth a storm of applause seldom heard.

The Colonial, which was first opened several seasons ago as a vaudeville house under the management of William Morris, and later was devoted to the same kind of amusement supplied by Sullivan and Considine, and early this season by a few weeks of stock, has been leased for stock production by Sidney Toler, an actor-manager of long stock experience. The Colonial Players will be headed by Lillian Sinnott, the popular litte ingenue, who became a great favorite as a member of both the 1910 and 1911 Summer stock cos. at the Murat. Miss Sinnott will play many of the leading roles. Others in the co. are Julia Morton, who was a member of the Park Theatre stock co. here some seasons ago; Blanche Friderici, Marie DeTrace, May Anderson, Miriam Coles, Robert Hyman, Walter Gilbert, Malcolm Fassett, Horace Porter and Ralph Lingley. The opening play, in which Miss Sinnott will play the part originated by Rose Stahl, will be The Chorus Lady, week beginning Christmas Day. Followed by The Virginian, in which Sidney Toler will make his first appearance. There will be three matinees a week, Tuesday, Thursday and Saturday. Members of the co. arrived the first of this week and rehearsals began 20.

In an interview last week Walker Whiteside announced for the first time that after two weeks more he will close his season in The Magic Melody and will begin preparations for the production of The Typhoon, a play of Japanese diplomatic life in the great capitals of Europe, written by a Hungarian, Melchoir Lengyel.

Belle Ashlyn, who sang in the cafes, hotels and clubs every day and night last week in behalf of the "Star" Santa Claus Fund, raised $300 for that worthy charity, and received words of praise on all sides and the everlasting gratitude of every one in sympathy with the great work. Miss Ashley, who appeared at Keith's last week with Billy Gould, was accompanied on the piano by E. G. Grooney, musical director of the California act, also on the same bill.

The two dolls dressed by Louise Dunbar, of The Light Eternal co. and Mrs. Shank, wife of the Mayor, were auctioned by the latter at the performance of The Light Eternal at the Park 15. Each brought $20, which was turned over to the "Star" Santa Claus Fund by Manager Phil Brown of the Park.

Charles Wilson, whose act at Keith's is as unique and entertaining as anything seen here for some time in the comedy line, is a former Indianapolis boy, whose real name is Sol Weil. He left here about ten years ago.

PEARL KIRKWOOD.

CRAWFORDSVILLE.—THEATRE: Baby Mine 12; good co. and business. The Hottest Coon in Dixie 13; fair co. and business. In Wyoming 14; good co. and business. Manhattan Gaiety Girls 15; fair co. and business. Moving pictures and home talent afternoon and night 16; good business at both performances.

HUNTINGTON.—HUNTINGTON: May La Porte Stock co. 11-16; good business; fair satisfaction. Plays: Miss Petticoats, Dorothy Vernon, White Princess, Master Weaver, All of a Sudden Peggy, Her Lord and Master, Just Plain Mary, and The Girl Patsy.

SOUTH BEND.—OLIVER OPERA HOUSE: The Cowboy and the Lady 13; creditably presented by members of the Sociology Club; big house.——AUDITORIUM: In Wyoming 10-12 pleased. Let George Do It 17-20; satisfied good houses.

GOSHEN.—JEFFERSON: The American Stock co. 11-16, presented Sweet Clover, The Circus Girl, In Wyoming, Slaves of the Orient, The Garrison Girl, St. Elmo, and The Kidnappers to fair business and satisfaction.

MUNCIE.—WYSOR GRAND: Dockstader's Minstrels 12 pleased good house. Seven Days 15 pleased good business.——ITEM: Arthur Bennett, formerly with the Star, has been made manager of the Grand at Marion, Ind.

AUBURN.—HENRY'S OPERA HOUSE: Cal Stewart in Politics Nov. 27 pleased fair house. Nest Egg 8 canceled. Collin's U. T. C. 14; fair co. and business.

FRANKFORT.—BLINN: Whittaker Stock co. 14-16; good co.; fair business. Plays: The Governor's Pardon, The Gay Widow, Under Arizona's Skies.

ANGOLA.—CROXTON: U. T. C. 13; fair house. Girl and the Tramp 15; fair co. and business.

UNION CITY.—UNION GRAND: The Show Girl 12; fair satisfaction and business.

LA PORTE.—HALL'S: The Squaw Man 6 satisfied fair house.

IOWA.

DES MOINES.

Louis Mann Always Welcome Here—The Spring Maid to Spend Holiday Season Here.

Blanche Dero and Frank Woods in the principal roles of The Echo Dec. 12, 13 at the Berchel, were followed by Louis Mann in Elevating a Husband 14, and was well received. The Pumpkin Husker, a popular-priced attraction, was seen 17. The Spring Maid, with Mimi Hajos, is booked for a Christmas matinee and two nights.

The Resurrection was well presented by the Princess Stock co. 10-16. Miss Hobbs 17-23. Cast includes Corliss Giles, Thomas Reynolds, Emma Salvatore, Jessie E. Pringle, Irene Ashley, Jessie Mueller, and William E. Bonney.

Paul Armstrong's Romance of the Underworld was the Orpheum bill 17-24.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Madame Myrtle Evlyn, pianist, delighted big business 12. The Crisis 16 failed to cancel or appear. Creatore and his band 20 canceled.——ITEMS: The annual banquet of the stage hands under the direction of Stage-Manager M. M. Kickelis will be held on the stage of the Metropolitan 21.—Archie Hanlon has leased the Pastime Theatre, at Iowa City, and will take charge the first of the year. He succeeds Fred Dwyer, who will have a new house in the same town.—The Minneapolis "Journal" of twenty-five years ago contained the following item of interest to Mirror readers: "Otis L. Colburn is the new editor and publisher of the 'South Minneapolis.' Walter M. O'Dwyer retiring."—Another new theatre is to be built at Fort Dodge.—Manager Emeny, of the Wisner Opera House, at Eldora, is building a fine cement building that will be used as a garage for his automobile business.—Hugh Harper and Helen Aubrey are receiving some excellent notices.—Roger Murrell, who was with The Rosary last season, is managing the Ole Swanson co. this season.

FRANK E. FOSTER.

MARSHALLTOWN.—NEW ODEON: At the Old Cross Roads 15; small house. Pumpkin Huskers 16; two small houses. Cowboy and the Thief 17 pleased fair business. The Norwoods 18 pleased.

NEWTON.—LISTER'S OPERA HOUSE: The Cowboy and the Thief 14; good business.

KANSAS.

TOPEKA.—GRAND: The Dictator, presented by Senior Class High School 15; exceptionally good talent; business fair. Alma, Where Do You Live? 16; Nannette Flack and Aubrey Yates pleased, and Charles Murray kept the house in an uproar with his comedy role. Business fair; deserved better.——MAJESTIC: Before and After 18-23 offered by North Brothers' Stock co. Rosalind at Red Gate 25-30.——NOVELTY: Vaudeville and motion pictures.——ITEMS: Max Dill, who was to have appeared at the Grand 25, canceled.—Elks will have as their guests on Sunday afternoon all of the poor children in the city. An elaborate menu has been prepared, and while partaking of their Christmas feast they will be entertained with music, etc.—The management of one of the local motion picture theatres will treat the youngsters to a free performance after leaving the Elks' Club.—The fortieth annual convention of the Kansas State Grange convened here 11-15.

PITTSBURG.—ORPHEUM: Alma, Where Do You Live? 10 pleased good house. The White Sister 11; good co., but small house. Madame Sherry 12; good co.; large house.

OTTAWA.—BOHRBAUGH: Alma 14; fine performance and business. Coburn Players 16 in Taming of the Shrew and Macbeth; fine performance, to good business.

CONCORDIA.—BROWN GRAND: The Coburn Players presented Macbeth 23 to pleased house; fine co. and business. Told in the Hills 20 canceled.

FORT SCOTT.—DAVIDSON: White Sister 11; light business. Madame Sherry 15 drew well.

HUTCHINSON.—HOME: Brewster's Millions 13; very fine co., to good business.

KENTUCKY.

PADUCAH.—KENTUCKY: Bailey and Austin in Top o' the World 13; fair performance; good house. Miss Nobody from Starland 15; fine attraction; fair house. Lew Dockstader 16; large house. Trixie Friganza in Sweetest Girl in Paris 19; best musical offering of season.

LEXINGTON.—OPERA HOUSE: The Havoc 15; strong attraction; big business.——ITEMS: Henry Miller won admiration of audience by his gentlemanly rebuke of disturbers in audience.—The Girl of My Dreams, featuring Hyams and McIntyre, 19, 20 to capacity.

BOWLING GREEN.—OPERA HOUSE: Field's Minstrels 12 pleased packed house.——ITEM: On account of opening up of immense stone quarries in this section business has been and will continue to be unusually good.

OWENSBORO.—GRAND: Peolto Arriola 13; small audience; well pleased. The Smart Set 16; tonheavy house; pleased. The Sweetest Girl in Paris 18; good business and attraction.

WINCHESTER.—THEATRE: Al. G. Field's Minstrels 15; S. R. O.; many turned away.——ITEM: Governor Bower entertained co. while here.

MIDDLESBORO.—MANRING: Isle of Smiles 16 pleased a fair audience.

LOUISIANA.

NEW ORLEANS.

Richard Carle and Edna Wallace Hopper Popular Here—Good Stock Work.

Richard Carle in Jumping Jupiter, with Edna Wallace Hopper and a good co. was the attraction at the Tulane Dec. 17-23. Mr. Carle, who is always funny in his original way, has many admirers here, and Miss Hopper, who is also pleasantly remembered, was as captivating as ever. The chorus was distinctly attractive, active and harmonious. The Sweetest Girl in Paris 24-30.

A fair co. appeared at the Crescent 17-23 in At the Mercy of Tiberius. Eleanor Montell and Richard Tucker played the leads intelligently. Mrs. Wiggs of the Cabbage Patch 24-30.

The Gagnon-Pollock Stock at the Lyric put on The Lost Trail 17-23 and, as usual, gave an excellent account of itself. Raffles 24-30.

The Absorn Opera co. in The Bohemian Girl proved a big card at the Dauphine 17-23. From every standpoint the performance was a success and Blanche Morrison in the principal role made a decided hit. Dockstader's Minstrels 24-30.

The Lee and Baker Musical co. put on The Persian Cat at the Greenwall 17-23, which seemed to please. Attendance was fair during the week. All Mixed Up 24-30.

Jules Layelle's French Opera co. at the French Opera House presented Rigoletto 19, La Tosca 21, Le Trouvere 23. The co. is drawing well and every performance leaves little for criticism.

At the St. Charles Orpheum 19-24 the features were Claude Gillingwater, Van Dyck Trio, Kenney, Nobody and Platt, the Dandies, Captain Treat's Seals and Sea Lions, the Clark Trio, Marcelites, and motion pictures.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN: Herrmann the Great 11, 12; excellent performances, to good business. Dante's Inferno pictures 13 canceled. The Night Riders 14 canceled.——RIVER LANDING: Cooley-Thom Floating Theatre 11 drew well and pleased.

SHREVEPORT.—GRAND: Alias Jimmy Valentine 7; excellent co.; small but appreciative audience. Excuse Me 14; a rip roaring farce; capable co.; large audience.

MAINE.

LEWISTON.—EMPIRE: Elsie Janis in The Slim Princess 14; packed house gave Miss Janis well-deserved appreciation; Joseph Cawthorn as the German tutor and Mr. Judels as the Italian Count made great hits.

BRUNSWICK.—TOWN HALL: B. H. S. Minstrels 14; excellent; large house.

MARYLAND

BALTIMORE.

Maude Adams in Chantecler Satisfied Good House—Tunis Dean in Santa Claus

Despite the fact that the week just preceding Christmas is conceded generally to be the worst in the theatrical season, the Academy managed to smash another record and establish the high water mark for attendance during this particular week. The attraction which proved such a drawing power was none other than Mutt and Jeff.

Baltimoreans who have waited a long time to see Maude Adams in Chantecler were well pleased with the presentation of Rostand's famous masterpiece at the Academy Dec. 25-30. Margaret Anglin in Green Stockings 1-6.

The Rupert Hughes farce, Excuse Me, which scored such a tremendous success in this city last February, when it was produced for the first time at the Auditorium, returned to the same theatre 25-30, with the record of a metropolitan run. The co. is a new one and is headed by a Baltimorean, Geraldine O'Brien, who does some surprisingly good work. Jacinta 1-6.

Another comedy which also scored heavily last December when disclosed to the local public at Ford's was The Fascinating Widow, with Julian Eltinge, which returned 25-30 to the same house. Eltinge has a host of local followers, as was demonstrated last season, and the audiences at Ford's during the present engagement will be unusually large. Winona Winter has taken the place of Ruth Maycliffe, otherwise the co. is the same. The Country Boy 1-6.

The big Christmas bill at the Maryland this week is headed by clever Irene Franklin, who is always most welcome. The others include Isabel D'Armond and Frank Carter, Gladys Clark and Henry Bergman in A Baseball Flirtation; Gordon Brothers and the boxing kangaroo, Skipper, Kennedy and Reeves, Chalk Saunders, and Juliet and Romeo, two exceptionally well trained chimpanzees.

The Boston Players, refreshed after a week's rest, are doing The Night Before Christmas, which makes an unusually good holiday bill.

Eugene Walter's The Wolf is the offering which will occupy Holliday Street 25-30, and should prove most acceptable.

The New Empire is packing them in at every performance, besides turning hundreds away with The Follies of the Day, which has the distinction of being the opening attraction at the new burlesque theatre. The Gayety also offers a really good attraction in the Great Behman Show, which holds forth 25-30.

Tunis F. Dean, the new manager of the Academy, whose popularity increases by leaps and bounds as the season advances, endeared himself still more to the local public, when he played host to hundreds of little orphans and crippled children at the Tuesday matinee of Mutt and Jeff. Mr. Dean entertained his little guests in a royal manner, tendering the use of the playhouse for their exclusive use, and himself impersonating Santa Claus. He had an immense tree erected in the lobby and distributed the gifts personally to each little tot, and I am not quite certain who enjoyed it most, he or the children. It was an unusual treat, but typical of the man who is now making the present season of the Academy the most successful in its history.

The New Empire Theatre certainly more than fulfilled the expectations of the public, and no theatre has had a more auspicious beginning than this house. Mr. Rife is to be complimented on his new house, as it certainly is a gem of its kind. Mr. Rife was host at a large dinner last week, at which the directors of the Empire Circuit, of which he is vice-president, were his guests, as he was showered with congratulations and best wishes for the success of Baltimore's latest playhouse of which he is manager.

The Messrs. Ford were also hosts on Friday of last week at the annual benefit of the Empty Stocking Club, and Santa Claus was no other than the illustrious Nat Goodwin. It was one of the most successful benefits in the history of the club, and the theatre was packed to its utmost capacity. James L. Kernan also gave his annual treat to the children of the various asylums, at the Maryland last week, and as usual it was a huge success in all respects.

The body of Percival Pollard, who died in this city 24, was cremated and the ashes buried in London Park Cemetery; his funeral was attended by several newspaper men of this city and New York.

I. BARTON KREIS.

ANNAPOLIS.—ITEM: The Colonial has been renamed the Boyd.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Billy the Kid 14-16, with Nolan Gane as Billy in the leading role. Mr. Gane made a fair impression and worked hard to please. His conception of the character is quite different from that seen here before. The real hit was scored by George Hall as Bud Munroe, while Charles Drake as Colonel Bradley made the most of his part. Nellie Long, Alice Morticak, and Marion Morton were prominent in the cast and met with fair success.——SAVOY: An excellent bill was the offering Dec. 18-23, and in spite of the approaching holiday drew large attendance and gave excellent satisfaction.——ITEMS: The Harvard Glee Club gave one of the finest concerts of the kind that has ever been given in this city at Music Hall 15 to S. R. O.—The Piper, by Josephine Preston Peabody, was read by Joseph S. Milne, of Newport, R. I., at Remington Hall 15 to fair attendance.—Louise Kent, who had been announced to appear with the Lonergan Stock co. 18, canceled her engagement, having received a better offer.—Louise Canner, of this city, is at present in New York, where she is giving readings from Shakespeare before several of the women's clubs of that city.—Manager Spencer Cone, of The Two Orphans co. entertained your correspondent with a most interesting interview regarding the conditions of the theatrical business past and present and a history of Kate Clayton. Mr. Cone and his wife, Mary Stewart Cone, are constant readers of THE MIRROR.—Cards from Walter S. Fenner, of The Rosary co., No. 1, report that his co. is doing an excellent business.—The local friends of George Sylvester, of this city, who is playing the part of Sugar in The Blue Bird, are forming several theatre parties for the Providence engagement of his co. 25-30.—Arthur H. Driscoll, assistant treasurer of the Savoy Theatre, has been appointed a page in the Massachusetts Senate by Sergeant-at-Arms Thomas F. Pedrick, of Lynn, Mass.

W. F. GEE.

NORTHAMPTON.—ACADEMY: The Gamblers 16; very good; medium attendance. Craig Players in The End of the Bridge 18 pleased large house.——ITEMS: Mr. Bean has succeeded Edward Kellogue as ticket-taker at the Academy, the latter having moved to Springfield.—The appearance of the Castle Square Players from Boston in The End of the Bridge was of unusual interest. It was the first time that the Boston co. had made an out-of-town trip, and the object was to bring it into touch with Smith College, as it already is in touch with Harvard and Radcliffe. The play was the one by a Radcliffe student, Florence Lincoln, which won the Craig prize last year. Miss Lincoln and Elizabeth McFadden, a Smith graduate, who has won this year's prize, occupied a box with Smith faculty.—President Burton, of Smith College, nearly all of the trustees of the municipal theatre, and many members of the faculty and students from Smith and Amherst colleges were in the audience, which was overwrought with student demonstration of welcome for the different players and especially Mr. Craig, from whom a speech of some length and import was gotten in response to the marked cordiality of the house.—Mr. Craig announced that hereafter the co. would make an annual visit to Northampton, and that their next appearance would be in the play by a Smith graduate. After the final curtain the audience remained; calling for a speech from the author who bowed from her box, but would not come. Mr. Craig's invitation to come on the stage. The students then sang to her. Miss McFadden, Mr. Craig, and Mary Young.

NEW BEDFORD.—THEATRE: Boston Symphony Orchestra (Max Fiedler, conductor; Alwin Schroeder, 'cellist) pleased capacity 19. Boyle and Craig, Lawlor and Putter, Iller, Burke and Davenport, and Donnelly's Minstrels 20-23.——HATHAWAY'S: The Lester Lonergan Players in Strongheart 18-23 pleased large audiences. Forty-five Minutes from Broadway 25-30.——SAVOY: Taylor and Herbert, Sadie Graham and Karle and Hutton 18-23; excellent bill; usual big business.——VIEN'S: Byron and Claire, Musical Cliftons, William Hilton 18-20. Norton and Bertrand, Dancing Bicknells, and Mabel Parsons 21-23; pleasing big houses.——COMIQUE: Theo and Camille, Lajess, Octavia Neal, and Leander and Allen 18-20. George E. Austin and co., Isabell Jansen, Martin Howard, and Mitz and Palmer 21-23.——ITEM: Joseph K. Nye, of Fairhaven, sailed 11, with Henry W. Savage on Mr. Savage's yacht, the "Joyeuse," on a two weeks' cruise to Swan Island, West Indies.

FITCHBURG.—CUMINGS: Albert Lande co. (permanent stock) in Brewster's Millions 25-30 (except 28) opened well; co. includes Albert Lando, Lillian Lee Anderson, Frank Thomas, Marguerite Farrard, Henrietta Bagley, Jack McGrath, John G. Fee, Fred Roslyn, Louise House, Fred Delaney, Ethel Ferguson, Edwin Tanner, Howard Benton, Eddie Leach, C. B. Bothwell, and Al. Brigham.

LOWELL.—OPERA HOUSE: Seven Sisters 20 pleased.——HATHAWAY: Brown-Horton Stock co. in Three Weeks 18-23; good business.——MERRIMACK SQUARE: Keenan's Musical Stock co. in A Senator for an Hour; Keenan Stock co. in The Highest Call 19-20; large houses.——KEITH'S: Musical Comedy co. in The Leading Lady and vaudeville 18-23; good houses.

MICHIGAN.

GRAND RAPIDS.—POWERS'S: Countess Thamara de Swirsky pleased very fair business 19.——MAJESTIC: George Murphy in Let Georgie Do It; most emphatically a hit with capacity houses 14-16. Billy Watson's Burlesquers week 17; pleasing heavy business.——GARRICK: Nobody's Darling was well staged by the Bishop Players 10-16, and pleased the usual good business.——ITEM: Ollie Cooper and The Driftwood co. arrived 17 for a week's holiday. Miss Cooper is the guest of Alice Clements, of the Garrick Stock co.

ADRIAN.—CROSWELL: Winifred St. Claire Stock co. 12-16; very satisfactory results; good co. Plays: A Yankee Girl, The Girl from Out Yonder, The Girl and the Detective, Rosalind at Red Gate, The Call of Her Mate, and Behind the Scenes with Winnie. Collier's U. T. C. 18 to big business.

COLDWATER.—TIBBETTS OPERA HOUSE: The Traveling Salesman 13; satisfactory performance, to fair business. The Millionaire Tramp 16; ordinary, to commensurate returns.

SAULT STE. MARIE.—SOO OPERA HOUSE: The Cow and the Moon Nov. 30; good co. and business. The White Squaw 22 pleased fair house. The Traveling Salesman 26; good business.

KALAMAZOO.—FULLER: The Girl from Rector's 4; light business.——ACADEMY: Winfred St. Claire and co. opened a return engagement 4-9; unlandid co., to good business.

BATTLE CREEK.—POST: Chauncey Olcott in Macushla Nov. 28 pleased capacity. Alma, Where Do You Live? 4; fair co. and business.

PORT HURON.—MAJESTIC: Girl from Rector's 8; fair co. and business. Let George Do It 10 pleased capacity.——CITY: Marie's Stock co. 3-16; good business.

MINNESOTA.

ST. PAUL.

Good Ante-Holiday Patronage—Melodrama at the Grand—Timely Gossip.

The Spring Maid, with Mimi Hajos in the leading role, was the attraction at the Metropolitan Dec. 17-23, and, considering that it was the week before Christmas, business was good. The co. throughout is an excellent one. The feminine contingent of the chorus possessed the rare combination of good voices and pretty faces. The principals embraced Dorothy Maynard, George Leon Moore, Jack Raffael, Louis Miller, and Leo Stark. Country Boy 24-30. Naughty Marietta 31-Jan. 6. Pink Lady 7-13. Old Homestead 14-20.

Melodrama is always sure to draw a packed house at the Grand on Sunday night, although business may be light the balance of the week. This was the case with Through Death Valley 17-23, which is a thriller of the most thrilling type, and well enough presented by Kilgut and Gazzolo's co. Let George Do It 24-30. W.

Horsford's Acid Phosphate
FOR
Brain Workers
Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep.

Week 31 Jan. 4. School Days 7-13. Girl in the Taxi 14-20. White Sister 21-27.

Perhaps the last burlesque attraction that will ever appear at the Bijou, Gordon and North's Beauty Parade, held the stage at that house 11-13. Warner vs. Allen, Jimmy Valentine 14-16. John Mason in As a Man Thinks 21-Jan. 6.

The Cherry Blossoms blossomed at the Star 17-23.

The Girl in the Train co. will dismiss its charm in Minneapolis at the close of the engagement 17-23, and the attraction may close in the outlook. There is talk of taking the production, and principals to the Pacific Coast, where William Rock, owner and principal comedian, is very popular. Even there the attraction may go on tour without a chorus, which is deemed essential. The production is unusually heavy, and the co. has been overburdened with one-night stands during June.

Manager Bing co. is laying off this week, and the members are having an enjoyable time in the Twin Cities attending theatres and visiting with friends. JOSEPH J. POLIVKA.

WINONA.—OPERA HOUSE: Harvey Stock in The Whirlpool. Ville to Name Only, Pride of the Race, Pajol Marriage, For Love and Honor, Woman of Mystery, Minister's Sweetheart and Girl From St. Paul 10-15: pleased good business.

ROCHESTER. — METROPOLITAN: The Metropolitan Stock co. 11-16 to good business.

BRAINERD.—PARK OPERA HOUSE: Madame Sherry 12 pleased.

MISSISSIPPI.

YAZOO CITY.—THEATRE: Matt and Jeff 10: very good co.; fair business. Tango Queen 11: good co. to good business. Pat-Pepper Minstrels 12: good co. and business. The Girl in the Taxi 14: splendid co.; fair business. Bachelor Girl 15: splendid co.; fair business.

GREENWOOD.—GRAND: The Third Degree 11: good co. and business. The Girl in the Taxi 12: good co.; fair business. Bachelor Girl 13: good co.; fair business. Madame Sherry 14: good co.; good business.

HATTIESBURG. — AUDITORIUM: Gaudy Girls 9: excellent co.; medium business. The Girl in the Taxi 12 pleased small house. Bachelor Girl 16: excellent co.; good house.

MISSOURI.

KANSAS CITY.

Praise Emma Trentini and Company—Baby Mine Repeated Last Season's Success.

Emma Trentini (sp. 17-23) at the Willis Wood presented Blossom Marietta to large and greatly pleased audiences. The engagement was the best of the season, and both the star and her company were considerably above the average. Trentini, according to the same rule, was a distinct improvement in the same way, as Marietta was a better play than its predecessor, Mary Miles Minter, the leading man, is a better actor than his predecessor, with the exception of Lyn Harding, and the chorus is the superior of any musical comedy chorus in Old Kentucky Home.

William Gaxton stuck on stayed Lena Rivers at the Lyceum 11-16 to good-sized audiences. The comedy was well staged and Jackson handled the leading role with his accustomed cleverness. Miss Rivers was fair.

Baby Mine 17-23 and 9 and on, presented by the Lyceum Stock co., with Emma Dunn in the favorite Gamble, at the Gillis 17. Miss Dunn's portrayal of the character was a masterpiece of acting in the spring title-role, and has deservedly sustained. In Wrecking Wrecks, George and Tina Marshall were the feature, last week 17-23 presenting a sketch called Twelve Miles that found ready favor.

The usual large audiences at the Empress found pleasure in seeing them in Aria Dramatic, Robert Reeves, Jr., Frances and co., Evelyn Nesbit, Frank Ward and D'Arville, Kramer and Bass, and Bert Baker.

Miss Kathleen's Big Show, featuring Viola Gerard, seemed to her business at the Century 17-23 and scored heavily. Girls from Hazerland followed.

Miller's Americans were the Century bill 17-23, pleased to the usual good business. Broadway Belles Girls 24-30.

D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE: The Girl in the Taxi 11: very good co.; fair business. Tango Queen 12: good co. to good business. Pat-Pepper Minstrels 13: good co. and business. The Girl in the Taxi 14: splendid co.; fair business. Bachelor Girl 15: splendid co.; fair business.

SEDALIA.—GRAND: The Third Degree 11: good co. and business. The Girl in the Taxi 12: good co.; fair business. The Bachelor Girl 13: good co.; good business. Madame Sherry 16: good co.; good business.

HANNIBAL. — AUDITORIUM: Gaudy Girls 9: excellent co.; medium business. The Girl in the Taxi 12 pleased small house. Bachelor Girl 16: excellent co.; good house.

MONTANA.

BUTTE.—BROADWAY: Madame Sherry 10 pleased crowded house.—PANTLY: Gilbette Comedy co. in first with a million 17-23.—MAJESTIC: New policy inaugurated by the Orpheum Circuit co. in Girls in Uniform 17-23.—Orpheum holds co. (Gilbert permitted) Little Boy Blue, Pearl Rosa, Gilbert and Friedland, Harmony Kings, Paul Rosa, and Stanley Novara.

NEBRASKA.

FREMONT. — LARSEN: Red Mill 14 pleased large house.

NEVADA.

RENO.—RAMPART: Lawrence O'Donnell 14 pleased.—PARK: Blanche Bates, Lew Dockstader and minstrels to the house.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Business opened big week of 11-16 with Whitney's Operatic Dolly Drew Girls, singing comedienne; Marie Drew, singer, and the Melgrove, highlights of week's attractions, including Nova and Edwards, artistic and dolo, and Charles Cutting, acrobatic comedian.

DOVER.—CITY OPERA HOUSE: John Mason in The Beauty 9 delighted good business; good co.; Evelyn Silver as Lenore Wathins from Bellows Falls, Vt., deserves mention for fine work.

CLAREMONT.—OPERA HOUSE: The Gamblers 13: excellent co.; small audience.

MANCHESTER.—PARK: Lorna 11. Kittie 13: good business. Grace La Rue 18-20 canceled.

NEW JERSEY.

NEWARK.

Robert Edeson at the Newark—Personal Mention for Members of Payton Stock Company

The Newark Theatre is dark during the week preceding Christmas. Robert Edeson opens Christmas matinee and seven days New Year's.

The Cutse Payton Stock co. presented Camille Dec. 18-23, with Mabel Brownell, Clifford Storch, Leo Sherrell, Harry Hastie, Walter Wilson, Edward Van Sloan, Robert Vanderbilt, Bobbie Livingston, Sadie Sandcliffe, Mabel Estelle, Lillian Stuart, and Belle D'Arcy. A splendid performance. Fifty Miles from Boston Christmas week.

The College Girls gave spirited performances at the Garrick Theatre 18-23. George Lemaire, Abe Reynolds, and Edward Rogers scored.

A Little Outcast was presented by Charles L. Grace at the Columbia 18-23. Louise Melbourne gave a splendid portrayal of Bob. Howard E. Mack as Paul Weston and Belle Bennett as Madeline deserve special mention. Others in the cast were W. A. Moriarity, Butler Powers, Charles Washington, A. S. Sills, John Parsons, Jeanette Washington, Hermie Le Duc. My Friend From Dixie 25.

Miner's new theatre opens Christmas Day.

GEORGE S. APPLEGATE.

BURLINGTON.—AUDITORIUM: With the exception of 15, when The Three Twins were in, the house enjoyed a week's run of amusement with photo play followed by a week and programme of vaudeville.—TEMPLE: The Elks lodge of Mt. Holly, N. J., will remember the merry children of that town on Christmas Day, by a turkey dinner. A concert by the Boy Scouts of America, through the courtesy of Professor B. Wilson, of the Town Band, a dancing exercise performance will be given in further gladdening their hearts; two acts certainly worthy of the heartiest commendation.—Manager Lessing spent two days in New York last week on business of a theatrical nature.—Jay Dee Kistler co. will foot in New York during holiday week.

J. WILL BURR.

PATERSON.—LYCEUM: Dancing Infanta 18-20 drew good houses and pleased. Everyman's Daughter 21-23.—OPERA HOUSE: Mrs. Dixie's Bedtime 18-20 to fair houses; co. gave good performances. Twelve Miles 21-23.—PALACE: The new stock co. will be known as the Palace Players and consists of Edith Ellis, Ethel Fairfax, Dorothy Kelly, Ethel Gilmore, Charles Dorian, Harry Hill, Reginald Evans, John H. Dyson, G. Swayne Gordon, and Morton L. Stevens.

ELIZABETH.—PROCTOR'S: Hooper Sisters, Brown and Hanlon, Valerie, Bergere, Hall and Hall, Hanak and Miller, Hugh Lloyd and co., The Two Sisters, Church and Church, Nye and Canova, Ruth McCauley and co. 18-20.—TEMPLE: Large houses greeted the stock co. which opened at Proctor's Broad Street Nov. 20 with Secret Service. The indications are that the change to stock will prove successful.

BRIDGETON.—CRITERION: Three Twins 15: pleased fine here; good audience; special mention should be made of Harrison Carroll and Maude Lambert.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE: The Dancing Girl: good co.; big business. Whitney Brothers' Quintette 11 pleased good house.—TEMPLE: The Traveling Salesman excellent business. Santa Fe Railroad at last secured doubled price of special train necessary to get co. back to Deming in time to catch Southern Pacific train for next engagement.—The Chaumont co. was accompanied by five motion picture operators and paraphernalia necessary to making films of The Chaumont. The co. was quartered in the Juan, Durron and co.'s 88 Ranch by Manager Boyle, where pictures were made of a couple of the acts.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: David Belasco's production, The Concert, 18, drew two large audiences. The performance proved one of the most enjoyable offerings for the season and proved an artistic success. The superb work of Leo Ditrichstein, William Morris, James Kearney, Janet Beecher, and Jane Grey won the warmest commendation. Madame Kenny Lipson and co. of Yiddish players in True Love pleased large audience 20.—EMPIRE: Dave Marion and his Dreamland burlesquers 18-20 did tremendous business, playing to capacity at each performance. The star scored his usual big success. Al Reeves Beauty Show co. drew big houses 21-23.—PROCTOR'S: The French Follies of 1911 offered a good burlesque bill 18-20 with the Delmore, acrobats, and Omina, sensational dancer, as the chief features. Business satisfactory.—PROCTOR'S: Week 18 presented as elaborate bill, including Rose Tiffany and co., O'Brien and Buckley, Highlanders, Animals, Browning and Lewis, Hugh Sisters, Henry and Hargrave, Hamilton and Howlett, Venetian and Hurt-Pelle, Fullerton and Fuller Sisters, and Joseph Bulla, and the latest moving picture films. Packed houses prevailed.—MAJESTIC: Week 18-20: An attractive vaudeville bill and moving pictures attracted crowds. GEORGE W. HENRICK.

ELMIRA. — MOZART: The Standard and Western Players in Men and Women 4-9: large and delighted audience. Jessie Mae Hall made her first appearance as leading man, and was a great favorite. Her acting, Harry Hayden and strong as Aaron Wolfe, and Harry Hall, capably assisted. Miss Hall's leading, J. Forrest Robinson, Jr., Frank Ward, Ethel Fairfax, Harry Hill, Charles Dorian, Ethel Gilmore, Harry Hayden, Dorothy Kelly, Reginald Evans, Morton L. Stevens, Frank Pyrnell and Walter Hill, all of merit, on view for a week beginning Monday, Feb. 5.—Charles H. Allridge has joined Stetson's U. T. Co.—W. McDowell has been made manager of Shear and Mack's Imperial Minstrels, which opens Jan. 1 in Chicago. Mrs. Allridge, a member of the Nancy Boyer co., spent the week 18-23 at his home in this city. The Boyer co. closes on engagement in this city in January, when friends of Mr. Boyle plan to give him a big reception.—Von Tempski and Gibson, managers of the Majestic and Colonial theatres in this city, will erect a new theatre in Binghamton. Work will commence shortly.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER: John Vogel's Minstrels 18 showed two large audiences. Phil Maher and Stock co. 19-23 in Bobby Gaylor, Detectives Instead, Trip to Mars, Twelve Months Married, Very Married, Married Bachelor, The Village Postmaster, Concert and Dance, Tricks of the Trade and Grand Finale. Good business. Gertrude Glynn, Ed Allen, Get-Rich-Quick Wallingford, The Man from the West, and The Girl from Rancho Ranch.—MOHAWK: The Yankee Doodle co. 14-16 drew crowd into house. Billy Arlington and Ed Johnstone are the principal comedians. Al. Reeves's Beauty Show 18-20 drew big-sized house. Andy Lewis is at the head of the co.—TEMPLE: Beatrice Forbes Robertson Hale lectured 18 on The Drama as a Social Factor.—The modern language department of the Schenectady High School gave two performances of the French play Le Monsieur Qui Passe 18 and 19 with great success. RAY. EARLE.

SYRACUSE. — WIETING: The Gamblers made a big hit before large audiences 14-16. The production had the benefit of good cast. Charles A. Stevenson and Ed Will C. Anderson did a massive, beautiful production.—EMPIRE: The Dancer in good business 12, 14. John Drew in A Single Man 18, 19: attracted well.—EASTMAN: Forty-five minutes from Broadway drew good-sized houses 14-16. The Man on the Box was well performed by a competent co. 18, 19.—TEMPLE: The Way Down East co. fair co. here 14-16.

ROME.—LYRIC: American Beauties, with Pelmar Hugh: excellent; The Court and Wheeler, Sue Wade, Roland and co., in Matrimony; Allan Sisters, good; Uhlik Bros. Tuly, 11-13. Jimmy Trevorrow Band gave two concerts 17 to large audiences. Bonny Heather's Band 18 to a capacity audience. Bonny Heather's Band 18 to a capacity audience. Week 18-20: The Girl and the Gambler; large and appreciative co.; good satisfaction. Owing to holiday season business is poor.

BINGHAMTON.—STONE: William Faversham in The Pain 9: enthusiastically received by capacity audience. Mr. Faversham was at his best, and was ably assisted by Julie Opp, and an all-star cast. Rich Brown Stock co. 11-16: capacity audiences daily. Mr. Brown and his co. are always very popular in Binghamton, and this season has been no exception.

STAPLETON, S. I. — RICHMOND: The Richmond Stock co. presented The Fatal Wedding 18-20. Hence Burton as a Frenchman with gave an exceptionally fine performance. Mr. and Mrs. Wendell in the role of Robert Martin, Blanche Gurney as Mlle. Armantine Forest, with great credit, and was ably supported by the balance of the co.

SARATOGA SPRINGS. — BROADWAY: The Passing Show (Season's From 27 to 30.—The Passing Show has not yet returned from New York city, and no date for its appearance in this city is known. It is rumored that Mr. Brown has been approached to remain and stay in the city for a week longer, but no date has yet been selected for the breakaway.

THE MIRROR ANNUAL NUMBER

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PERRY.—AUDITORIUM: Little Miss Kut Up 20: good co. and house.

LYONS.—MEMORIAL: The Girl and the Trams 19: fair house; poor performance.

NORTH CAROLINA

ASHEVILLE. — AUDITORIUM: Naughty Marietta 18: excellent co.; pleased good business. Daniel Boone 19: fair co. and business.

OHIO

TOLEDO.

Gladys Hanson and Marjorie Wood Made New Friends—Louise Dunbar Well Received.

The Women was seen here for first time at the Valentine Dec. 18-23, with Gladys Hanson, Marjorie Wood, James Seeley, Starr King Wallcer, Oscar Marie, Howell Hansell, Harden Kirkland, Homer Granville, Peter Raymond, Kalman Matus, and Frank Austin in the cast. Both play and players were well received.

The Light Eternal returned to the Lyceum 17-23, playing to fair patronage. Louise Dunbar as Princess Artemis, deserves special credit. Catherine Countiss 24. Ward and Vokes 31.

The Tent Girls amused at the Empire 18 and drew capacity houses.

The Holden Stock co., including many favorite players, will open soon at the Auditorium. Among the members are Blythe Mae Hamilton, Cecil Fox, Camille Lerch, Gertrude Maxine, Theodore Lorch, Herbert Bethel, George Graves, George

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BANNESVILLE.—WELLER: The Prince of To-night, with Henry Woodruff in title-role, 16: fair house.—ORPHEUM: Five all-star acts 18-23: fair houses.—ITEM: The most important announcement of the week in theatrical circles is that the Mary Emerson Stock co. will open at the Schultz Jan. 8 for four weeks. Will put on The Power Behind the Throne, The Will o' the Wisp, His Majesty and the Maid, The Lily and the Prince, and Clothes. LAURA B. POE.

EAST LIVERPOOL.—THEATRE: Buster Brown 7 pleased two good houses. Frank Richardson in The Commercial Traveler 9 pleased good business. Dante's Inferno 11, 12 pleased good business. Blanche Bates in Nobody's Widow 14 delighted good business. Thomas and Irene Javens in Ingomar 16.

PORTSMOUTH.—GRAND: The Cowboy and the Thief 14: fair, to fair business. U. T. C. 16 pleased good business.—ITEM: Sidney Anderson left the first co. of Baby Mine in Chicago for a week to visit relatives in Portsmouth. He will join the co. in Brooklyn, N. Y., Christmas for matinee that day.

HAMILTON.—SMITH'S: Dockstader's Minstrels 10 pleased two good-sized houses. William Hodge in The Man from Home 14: excellent performance; paying business. McFadden's Flats 17: usual big Sunday house. The Lewis-Oliver Stock co. open for an indefinite engagement 24.

SPRINGFIELD.—FAIRBANKS: The Girl of My Dreams 15: John Hyams and Leila McIntyre and their entire support received highest praise; good-sized audience.—COLUMBIA: McFadden's Flats 18, 16: thoroughly enjoyed by good business.

YOUNGSTOWN.—GRAND: Hanlon's Fantasma 14-16: good co., to good houses. The Himmelein Stock co. 18-23 in Camille, In the Bishop's Carriage; fair co.; good houses: The Coward; fair business; Lena Rivers. The Little Girl That He Forgot: fair houses.

CIRCLEVILLE.—GRAND: The Cowboy and the Thief 12 pleased good business. Martin's U. T. C. 13: fair co.; business poor on account of rain; impossible for a parade. Howe's pictures 16: fine; good business.

WARREN.—OPERA HOUSE: The Nancy Boyer Stock co. presented The Heart of Springtime, Pals, At Cozy Corners, The Two Orphans, Wyoming, and Lea Cushing 11-16: satisfaction and fair business.

CAMBRIDGE.—COLONIAL: Lyman Howe's pictures 13; very pleasing performance. U. T. C. 14: good house; pleased. The Cowboy Girl 16: fair house and performance.

COSHOCTON.—SIXTH STREET THEATRE: Stetson's U. T. C. 9 pleased good house. Ingomar 12: fair co. Madame Sherry 19: excellent co.: pleased S. R. O.

AKRON.—COLONIAL: Vaudeville to capacity: indefinite.—GRAND: The White Sister 14-16: very good business. Dante's Inferno 17-20 pleased mostly attendances.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Cowboy Girl 15: poor business. Madame Sherry 16: very good co.: pleased good house.

WOOSTER.—OPERA HOUSE: Rosey Boys' Concert co. 19: fair houses and pleased. Leslie Jolliff, of this city, is one of the singers.

UHRICHSVILLE.—CITY OPERA HOUSE: The Cowboy Girl 19: poor business; very good attraction.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: Alma, Where Do You Live? 29-1: holiday business. Madame Sherry 3, 4 pleased fair houses. Get-Rich-Quick Wallingford 8: splendidly received, to big business. The Traveling Salesman 10 pleased small house.—METROPOLITAN: North Brothers' Stock in Jim the Waterboy 11-17, and Barriers Burned Away 18-24: S. R. O. every night.

SAYRE.—AUDITORIUM: Dorothy Reeves's Stock co. in Dora and The Judgment 17: pleased fair business.

SHAWNEE.—BECKER: Jeanne Fowler in The White Sister 15: fine performance; good business.

M'ALESTER.—BUSBY: White Sister 15: excellent co.: pleased small house.

OREGON.

PORTLAND.—HEILIG: The Fortune Hunter 10-16: big business and success: Mr. and Mrs. Nibbo scored big hits.—BAKER: Polly of the Circus 10-16 pleased good business.—BUNGALOW: Mountain Ash Choir 11-13 pleased fair houses.—ORPHEUM: Ray Sample made big hit to big business 10-16. JOHN F. LOGAN.

SALEM.—GRAND: Polly of the Circus 9 filled house twice and pleased.—BLIGH'S: Good business with Lee Willard Stock co., pictures, and trained animals 11-16.

PENNSYLVANIA.

SCRANTON.—LYCEUM: The Country Boy 8, 9: excellent co.: good business. Wilfred Lytell as Tom Wilson, Stapleton Kent as Fred Merkle, Mart E. Mann as Hiram Belknap, and Grace Campbell as Jane Belknap were excellent and merit special mention. Lizzie McCall as Mrs. Bannan pleased. Lulu Glaser in Miss Dudelsack 10: very good co.: excellent business. Miss Glaser in the title-role captured the audience on her first appearance and encores and curtains were numerous. She was ably supported by Thomas Richards as Captain Jack, Arthur Clough as Harry Parker, Anna Lichter as Lady Kitty, and Jock McKay as Sandy. The others did well. The male chorus was the best ever heard here in a musical play. The scenery was beautiful and the staging without a fault. The Scranton Ladies' Musical Club, John T. Watkins, director, assisted by Reinold Werrenrath, baritone, of New York city, and Emily Hackett, violinist, of this city, gave a concert 14 to a capacity house. The club gave a good account of itself and Mr. Werrenrath and Miss Hackett received encores.—COLUMBIA: Queens of the Follies Bergere 11-16: co. and business excellent. Joe Sullivan and Lillian Smalley scored. The Metrose Comedy Four merit mention. The Dattings of Paris 18-23: co. excellent, to fair business. Gladys Sears scored.—POLI: Bill for week of 11 was excellent, with The Pelleo Issoytor as headliner, scored. 18-23: the Great Hall Family, the Langdons, Witt's Melody Lane Girls, Fred Duprez and others to good business.—NEW ACADEMY: An excellent bill 11-16, with Alfredo and Pearl, Brennan and Wright, Starman and Hardman, and others, to excellent houses.

LANCASTER.—FULTON OPERA HOUSE: Edwin J. Hadley Pictures 18-20 gave pleasure to fair returns. Ch. De Harrich, Russian pianist, 21, gave a fine recital to a small audience.—ITEMS: Woolworth Roof Garden, once a popular theatrical resort here, is being converted into offices. It was opened in 1900 and for five years was managed by John B. Peoples and during the next three years it was managed by Charles M. Howell, the present manager of the Family Theatre. The scenery and properties were purchased by Manager Kuhn, of the Manor Street motion picture theatre.—Eduard A. Meade, of New York, recited The Servant in the House 17 at the Y. M. C. A. Auditorium.

M'KEESPORT.—WHITE'S NEW THEATRE: Human Hearts 12 pleased fair business; co. and production fair. The Champagne Belles 13 pleased largest (burlesque) business in the history of the house. The Rosary 14-16: good co. and scenery: poor business. Frank Kilday as Father Kelly and Addie Dougherty as Kathleen pleased.—ITEMS: Human Hearts co. closed here 12.—The Rosary is idle for one week, reopening at Youngstown, O., 25.—The Girl from Rector's arrived from Wheeling, W. Va., and remain idle until 25.—Eddie Lester, manager for The Girl from Rector's, is an old friend of Manager Johnson's.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: The Allen Musical Comedy co. 11-16: last half of week in Miss Idlewild, The King of Kokonoo, The Love Bug, The Man Behind, and Tattera and the Bear to fair business and enthusiastic audiences. Billy Allen, Ketner Sisters, and Cora Mitchell were well received. The Cowboy Girl 18: good sized but not a pleased audience. The Rejuvenation of Aunt Mary 20: fair sized and appreciative audience. Helen Lowell received many recalls; well-balanced co.

READING.—ACADEMY: The Jardin de Paris Girls played to very good business at both performances 14: one of the best burlesque organizations this season. Tom Miner's Bohemian Burlesquers 21: two large houses: co. large and well balanced. Andy Gardner, the original Patsy Bolivar, and Ida Nicolai were the principal comedy stars and scored, as usual. The olio was clever.

CHAMBERSBURG.—NEW THEATRE: The Beauty Spot 7: good performance and business. Helen Grayce co. 11-16 in Arizona, The Squaw Man, Beverly of Graustark, Charley's Aunt, A Gentleman of Mississippi, Jane Eyre, Romeo and Juliet, Wildfire, and Three Weeks: best repertoire co. in years, to large houses. The Newlyweds 20: fair co., to fair business.

DUBOIS.—AVENUE THEATRE: Forty-five Minutes from Broadway 2 pleased medium house. The Cowboy Girl 6: fair house and co. The Confession 8: excellent co. and business. The Rosary 14: good co. and medium business: two performances. Richmond Pearson Hobson 16: fourth number of the People's popular course to S. R. O.

HARRISBURG.—MAJESTIC: Lulu Glaser in Miss Dudelsack 11 drew good house and pleased. Goose Girl 12 pleased good business. Adeline O'Connor in title-role deserves special mention. The Burlesquers 13 drew fine business. Miner's Bohemian Burlesquers 20: fair house.

JOHNSTOWN.—CAMBRIA: A Girl of the Mountain 14: fair attraction and business. The Goose Girl 15: good attraction: fair business. Helen Lowell in The Rejuvenation of Aunt Mary 16: fair attraction: good business. Bohemian Burlesquers 18: good performances and business.

SUNBURY.—CHESTNUT STREET: Howe's pictures 15: large and appreciative audience. Frank Deshon in The Beauty Spot 18: well received.—ITEM: Goldie Josh, of The Beauty Spot co., is a Shamokin girl, and has many friends here who gave her a cordial reception.

GREENSBURG.—ST. CLAIR: The Cowboy Girl 14: satisfied topheavy house. Helen Lowell in The Rejuvenation of Aunt Mary 14: excellent co. and performance. Champagne Belles 16 pleased good business. The Goose Girl 18: highly appreciated: good house.

ULYSSES.—NEW AUDITORIUM: Clifton Mallory in David Garrick 16: excellent co.: good house.

MEADVILLE.—ACADEMY: The Confession 15, auspices K. C.: fair satisfaction and house.

PUNXSUTAWNEY.—JEFFERSON: The Rosary 15: fair co.: poor business.

PITTSTON.—BROAD STREET: Peck's Bad Boy 13: fine co.: good business.

ST. MARYS.—TEMPLE: The Confession 11: good, to full house.

SHENANDOAH.—THEATRE: The Country Boy 15: large and pleased audience.

POTTSVILLE.—ACADEMY: Cowboy Girl 16: good co. and fair house.

RHODE ISLAND.

PROVIDENCE.

Business at a Standstill During Holidays—Old-Timers' Week at Keith's.

The season was brought to an abrupt standstill during the Christmas holidays. The Empire and Imperial remained dark entirely, while the Opera House offered one night of Yiddish Players, with Rudolph Schildkraut in the title-role of Hele Mazik. The balance of the week was given over to motion pictures, with The Mystery of the Maine featured.

The bill at Keith's will go down in history as one of the most memorable that was ever presented at the house. It was billed as Ye Old Timers' Week, and many took advantage of the occasion to welcome the stars of years ago. One glance at the following list will speak for its merit. Maggie Cline, Annie Yeamans, George Primrose, assisted by Murphy and West; Lottie Gilson, Fox and Ward, Colonel Sam Holdsworth, Gus Williams, Mr. and Mrs. Harry Thorne, Bob Winstanley, and John Le Clair. A real old-fashioned afterpiece was one of the features of the performance.

The Bon Tons, with Bert Baker, furnished plenty of amusement for the patrons of the Westminster Dec. 18-23. The olio is an exceptionally strong feature of the attraction.

The Arion Club opened its thirty-second season at Infantry Hall 19 with an exceptionally fine rendition of The Messiah. Under the direction of Dr. Jules Jordan the chorus showed careful training and aided by efficient soloists a most successful entertainment was given. H. F. HYLAND.

SOUTH CAROLINA.

NEWBERRY.—CITY OPERA HOUSE: The College Minstrels (local) 12: good, to good business. The Traitor 14 canceled. The Thief 16: best of the season: poor business.

SPARTANBURG.—HARRIS: Daniel Boone 18: topheavy house. Naughty Marietta 19: fair business: every one highly pleased.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE: The Two Orphans 10: fair co. and business. With Edged Tools 16, 17: excellent co.: pleasing good business.

TENNESSEE.

CHATTANOOGA.—LYRIC: Dawn of a To-morrow 11 pleased poor business. The Wolf 12 failed to please poor house. Jumping Jupiter 13 pleased good business. Mrs. Leslie Carter 14 pleased fair house. Henry Miller 15 pleased poor business.—BIJOU: No Mother to Guide Her 11-16: fair business. The Goose Girl 18-23: opened to fair house.

TEXAS.

SAN ANTONIO.—GRAND: Chorus Lady 5, 6: Grace Aylesworth in leading roles did fine work; business rather light. Chocolate Soldier 7, 8: good co.: capacity business. Mutt and Jeff 9, 10: Hal Hoyt and George Beach in same parts were very good: capacity. Alias Jimmy Valentine 12, 13 pleased good business: Edmund Elton in title-role was excellent. Lion and the Mouse 14, 15: third time here: failed to draw: Gertrude Ritchie and J. J. Wanz deserve mention. HADEN F. SMITH.

AUSTIN.—THEATRE: Mutt and Jeff 11: good business. Chorus Lady 12: good performance: fair attendance. Alias Jimmy Valentine 14: excellent performance: S. R. O. Black Patti 15: fair attendance.

SHERMAN.—OPERA HOUSE: Thomas Jefferson in Rip Van Winkle 13: only moderate business account inclement weather. The Gamblers 14: good business and pleased.

WICHITA FALLS.—WICHITA: Thomas Jefferson in Rip Van Winkle 11: very good and pleased small house. The Thief 14: fair co.: small house.

AMARILLO.—GRAND: The Lion and the Mouse 14: excellent co.: capacity house. The Traveling Salesman 16: good, to good business.

GREENVILLE.—KING OPERA HOUSE: The Gamblers 11: splendid co. Rip Van Winkle 15: very poor business due to bad weather.

GAINESVILLE.—OPERA HOUSE: Thomas Jefferson in Rip Van Winkle 12: very good performance, to fair house.

BONHAM.—STEGER OPERA HOUSE: Emery Musical Comedy co. 13, 14: fair business: poor satisfaction.

VICTORIA.—HAUSCHILD'S OPERA HOUSE: Lion and the Mouse 12 pleased large house.

UTAH.

SALT LAKE CITY.

Anna Held Warmly Received—Betty Caldwell and Jess Harris Heard From.

At the Salt Lake Theatre Anna Held and her bunch of pretty girls drew good houses at high prices Dec. 14-16. Miss Held was warmly received. Harry Watson, Jr., was extremely funny, his various costumes as a disguised detective being unique. Sarah Edwards, Grace Leigh, Ethel Kelley, Ernest Lambart, Donald Hall, Richard Ridgely, and Isadore Marell were each good. Costumes and scenery excellent. The musical parasols were a novelty, as was also the swinging tamborines.

At the Colonial the musical comedy The Flower of the Ranch drew light houses 10-13. Betty Caldwell and Jess Harris were popular. F. E. Le Counte, Mabel de Nord, Tom Arnold, and George M. Hills were worthy. Chorus very good, receiving recalls for all their work.

At the Orpheum La Titcomb, the singer on horseback, was the star performer and made good. Nat M. Wills was, as usual, popular. A clever bit of interesting work was done by Mlle. La Triska as the Human Doll, which scored. The Seebacks did some clever bag-punching, notably where fourteen bags are kept in motion by one person. Ray Raymond, Nel Burton and Flossie Bain gave an enjoyable playlet. The Six Brown Brothers, playing various instruments, were popular. The Pederson Brothers did some new and unique trapeze work.

The Garrick Stock co. week of 11 presented York State Folks to good business.

It is announced that James Durkin, who was popular last year at the Garrick, has been re-engaged and will join the co. very shortly. G. E. JOHNSON.

LOGAN.—THATCHER: Courtenay Morgan co. 10-12: good business. University Players 13, 14, in Hop o' My Thumb and Arms and the Man: good performances and well-filled houses. Flower of the Ranch 15: fair co.: good house.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Wright Huntington and a superior cast in The Gamblers 15: nothing better: good house.

VIRGINIA.

PETERSBURG.—ACADEMY: The Four Pickerts Stock co. in A True Virginian, The Princess of East Lynn, The French Ball, St. Elmo, At Fort Reno, The Land of the Sky, and The Boss of L Ranch 18-23: small business.

NEWPORT NEWS.—ACADEMY: Al. H. Wilson in A German Prince 15 pleased good house.

RICHMOND.—ACADEMY: Al. H. Wilson in A German Prince 14 pleased.—BIJOU: The Rosary 18-23: good houses.

WASHINGTON.

SPOKANE.

Jessie Shirley and Company Appreciated—Items of Personal Interest and Gossip.

Barnum, hypnotist, was at the Auditorium Dec. 15-19. Madame Sherry 22-25.

Jessie Shirley and co. presented The Little Minister at the American, with Harold Holland in the title-role 10-16 to big business. The E. E.

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11, was cut on Bunbery Night 13, before the first curtain. Before and After 17-23. James W. Evans, of Spokane, has been engaged to produce Hoyt skits and Jones, a musical comedy, at Colville, Wash., 30.

Mrs. J. Frank Robbins, whose voice was pronounced by Madame Lillian Nordica during a recent visit, has gone to New York to study music.

Spokane leaves the A. T. M. A. gave its annual dance for the 1912 National Convention fund on the Elks' Temple 14.

J. A. Lundquist, formerly a hotel man, now owner of the Fieldner Opera House, at Newport, Wash., announces he will play road attractions, also having motion pictures.

Harry William J. Hinder ordered Barnum, barnstorm, and the management of the Auditorium to remove from public sale Reimer Gothe, subject of a forty-hour siege, 13. However, he permitted another subject to play a piano in a display window.

Spokane's leading professional, now telling for the Spokane and Eastern Trust Co., scored in a monologue at the American Theatre on Bankers Night 13. Helene Winter, Mildred Finlay, and Freeman Clark presented a sword dance.

Spokane Chapter National Association of Stationary Engineers, will present a programme including vaudeville numbers at its social session and banquet Jan. 30. Members of the Ladies' Auxiliary will assist.

Ben B. Cohn, manager of the Spokane Theatre, announces a series of professional trout matinees on Tuesday and Friday evenings of each week. Efforts will be directed to secure fishing on the circuit for acts making good.

Alice Pittwood, daughter of a prominent family in Spokane, scored as Micah Dow in The Little Minister at the American last week. Miss Pittwood made her professional entrance as Klara in The Seven Sisters at Powers's Theatre, Chicago. Her professional acts will be engaged for the annual vaudeville performance, military ball and general celebration to be given by Companies H and I of the National Guard of Washington, at the Armory in Spokane Jan. 5. Officers of the Twenty-fifth Regiment Infantry, U. S. A., stationed at Fort George Wright, and members of the militia in Washington and Idaho, will participate.

Paul Harvey, leading man with Virginia Harned in The Woman He Married and formerly with the Liberty Stock co. in Los Angeles, has accepted a temporary engagement in the Jessie Bonstelle stock co. and will play Garrison in Wildfire the week of 24. David Kirkland, will close 30, to accept an engagement in New York.

W. S. McCREA.

SEATTLE.

Grand Opera Well Received at the Moore—Hyde Vaus Drew Fair Houses.

At the Moore the Lombardi Grand Opera co. opened in Rigoletto Dec. 10. Thais 11, and La Boheme 12. Lucia 13, Carmen 14, Madame Butterfly 15 and Il Trovatore matinee 16. The presentations were uniformly enjoyed, as evidenced by the many encores and offerings of floral tributes. The engagement averaged fair business.

The Seattle Philharmonic Orchestra gave its first symphony concert 11 at the Moore. The attendance was not large. An excellent programme was rendered. Hanson Valpini was the soloist. The Seattle Male Glee Club gave its annual concert 13 before a large audience, which showed its appreciation by liberal applause.

Life to Your Wife 10-16, matinees 10, 14 and 16, at the Seattle opened and enjoyed a fair average week's business. Dave Roberts, an English comedian, scored effectively. Others in the cast were Ethel Roberts, Sidney Bagley, Edna Roland, Gladys Wilson, Hilda Vernon, Nell Love, Eleanore Frey, Sam Hale and others contributed to the fun and entertainment.

Hyde Vaus and co. at the Lois gave a creditable presentation of La Tosca 10-16 which drew fairly good and fair business. Miss Vaus was quite to advantage in the title-part. Walter McCullough was leading man. Harry O'Connor as Scarpia Baldassare was effective and the other members of the co. gave good support. The production was well staged.

This week before Christmas, 17-24, most of the house theatres will be dark. Carmen 17-23 will be offered at the Lois.

BENJAMIN F. MESSERVEY.

WALLA WALLA.—KEYLOR GRAND: Kilties Band 13; co. fair; business poor.——ISIS: Walla Walla Symphony Orchestra gave first concert of season at Keylor Grand 10; very creditable showing, under direction of Edgar Fletcher; Alice Marjorie Bacon, mezzo soprano, assisting, adding largely to success of the concert.

TACOMA.—TACOMA: Three Twins 12, 13; fair business. The Virginian 15, 16, with Dustin Farnum in title-role; business light.

WINSLOW.—CAMDEN: The Girl from U. S. A. 11; fair co.; poor business. School Inspector 12, 13; pleased fair business. The Governor and the Thief 15; fair performance; light business.

WEST VIRGINIA.

WHEELING.—COURT: Blanche Bates and Charles Cherry in Nobody's Widow 12; S. R. O. business. The Girl from Rector's 16; good business.——APOLLO: The Gay Morning Glories 16-21 good business.

FAIRMONT.—GRAND: A Pair of Country Kids 7; small house. Girl from Rector's 9 drew good attendance. The Rejuvenation of Aunt Mary 12; attendance fair. The Crusaders, very good picture and well attended. Girl from the U. S. A. 16; full house.

PARKERSBURG.—AUDITORIUM: The Girl from Rector's 6; poor business. The Rejuvenation of Aunt Mary 7 delighted fair house. The Prince of To-night 14; fair; good business.

CHARLESTON.—BURLEW: The Prince of To-night 12 pleased large audience. The Governor and the Thief 16 pleased good business.

WISCONSIN.

RACINE.—THEATER: Grace Baird Stock co. closed a successful week 16, having presented A Bachelor's Romance, Dixie Land, A Woman's Battle, Under Arizona Skies, The Battle, The Woman, Helena, The Artist and The Wolf. Today the Stock's Fare co. will open for a week.

GREEN BAY.—THEATRE: Queen Lucy 10; good co. and business. Jack Drake Stock co. 11-16 opened to packed house. Harry Hubert in The Flirting Princess 17; fair attraction; good business.

OSHKOSH.—GRAND: Dove Purple 12; crowded house. Grace Baird co. in A Bachelor's Romance and Dixie Land 11; good business. Flirting Princess 13; big business.

WAUSAU.—GRAND: Harry Bulger in The Flirting Princess 12; good co.; pleasing big house. The Brown Man 16; good co. and business. The Boyce Stock co. 23; permanent.

NAU CLAIRE.—OPERA HOUSE: The Flirting Princess 12 pleased good business. The Dove Purple 16 pleased full house.

APPLETON.—THEATRE: The Dove Purple 14; made a decided hit before good audience. The Flirting Princess 16 pleased fair house.

LA CROSSE.—THEATRE: Alma, Where Do You Live? 14 (return); good business.

MARINETTE.—THEATRE: Dove Purple 15; excellent co.; capacity house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE: When Knighthood Was in Flower 18 canceled on account of illness of Miss Day.

CANADA.

TORONTO.

May Robson's New Offering Met with Prompt Approval—Plays of the Week

Bright and cheering comedy at the Princess by May Robson in her new play, A Night Out. As the grandmother Miss Robson has a part that strongly reminds one of the rejuvenated Aunt Mary. As the brothers Paul Decker and Jack Storey fill the parts to perfection, the latter singing a couple of sentimental songs that pleased. Faye Cznick and Margaret Boland were quite charming as the two sisters. Seven Days 25-30.

The Chocolate Soldier, one of the musical treats of last season, returned to the Royal Alexandra and again drew capacity business. As before, "My Hero" drew the greatest favor of the different compositions. Genuine enthusiasm follows this play. Alice Yorke, the Toronto comedienne, as Nadina has the same charming and entrancing manner. Mildred Rogers as Mascha was bewitching personified. Marie Cahill in The Opera Ball 25-30.

The Third Degree made its reappearance at the Grand Opera House to good business. As played it could not be improved on. As Annie Jeffries, Sarah Padden made good with the people and Joseph R. Garry as the lawyer was excellent. Balance of the co. was quite uniform. Fiske O'Hara 25-30.

A particularly good bill at Shea's drew the big crowds in spite of the bill before Christmas. Lew Bloom as the tramp monologist moves down many a good joke and is a bill in himself. Hilda Hawthorne, a female ventriloquist, made a hit. Charles Olcott did some good work on the piano, mixing music with merriment in a pleasing manner. George B. Reno introduced Mutt and Jeff to good effect. The Roberts, dancers; Charles B. Evans and co. in It's Up to You, William, and the Four Lubens were also in good demand.

E. CHESTER IRONSIDE.

MONTREAL.

Satisfactory Business at All Houses—Appropriate Holiday Week Attractions.

Saint-Saens's L'Ancetre was produced Dec. 16 for the first time in Montreal and proved a decided novelty. Forabini in the role of the old Corsican woman made another success; she was convincing in make-up, acting and singing. Madame Alda appeared in Mignon 18, and Rigoletto was repeated 19, with Bowman as Gilda. Chopin is to be done shortly.

Kinemacolor pictures of the visit of the Duke of Connaught and other subjects of interest are the bill at the Princess. The Chocolate Soldier is to be the Christmas week attraction.

Tom Terris and co. in a dramatization of Dickens's Christmas Carol proved an attractive and reasonable headliner at the Orpheum. Jack Smith and his Ten Dark Knights, Irene Dillon, Joe Kepo and Rosie Green, and Art Bowum are some of the other good things on the bill.

The Moulin Rouge Burlesquers give a bright and snappy entertainment at the Royal. There are two good burlesques and a satisfactory olio.

Kinemacolor views of the investiture of the Prince of Wales at Carnarvon Castle is one of the features at the Lyric this week.

Pius qui Retro—with Mlle. Vhery and M. Rebelor as Josephine and Napoleon respectively, is the bill at the National.

W. A. TREMAYNE.

LONDON, ONT.—GRAND: McEwan, the hypnotist, concluded a week's engagement 16 to fair business. May A. Bell Marlo's Repertory co. 18-23; good business. Pays: The Witch of Wall Street, Woman Against Woman, Under Two Flags, At the Point of the Sword, The Duke's Daughter, The Girl and the Bandit, How London Lives, and The Hoosier Girl.

OTTAWA, ONT.—RUSSELL: Paul Marcel French co. (return) 18-23; opening with L'Aiglon to very large and appreciative audiences; they will also present Maltrome de Piano and Maitre de Perse.——DOMINION: Princess Rajah headed a very strong bill week 18-23; business very good.

SHERBROOKE, QUE.—HIS MAJESTY'S: Pullman Tourists co. 15, 16; poor co.; fair house.——ITEM: Nellie Rabian, of the Pullman Tourists co., was suddenly stricken with a severe attack of appendicitis, and now lies in a critical condition.

CALGARY, ALTA.—LYRIC: Majestic Stock co. in Girls 11-13; good co. and business. Sanford Dodge in The Right of Way 14-16; fair co.; good business.——ORPHEUM: Rilto Musical Comedy co. in The Isle of Unknown 11-16; good business.

WOODSTOCK, ONT.—OPERA HOUSE: Our Boy 12; good attraction; fair house. May Robson (return) 16 in In a Night Out; excellent, to good house.

SASKATOON, SASK.—Philharmonic Society in Dorothy 11, 12; large house.——STAR: Lewis and Lake co. in Gay Coney Island 11-16 pleased.

GRANDVILLE, ONT.—GRIFFIN'S PARK THEATRE: William Hawtrey in Dear Old Billy 12; performance good; packed house.

REGINA, SASK.—THEATRE: The Juvenile Santonians 11-13 pleased good houses.

JERSEY CITY.

Good Music and Fun in Plenty at the Majestic—Vale Stock Company Returns

Harry Kelly in His Honor the Mayor made his stellar appearance at the Majestic Theatre Dec. 18-23 to good business. Mr. Kelly as Deacon Flood has very little to do, but what he does is artistic and most satisfying. His make-up and facial work are very funny, and he has a neat way about him. Nellie Daly as May Flood, his daughter, is a clever character woman, and she excellently by Mr. Kelly and Miss Daly are immense. The cast is a big one, and the chorus is good. A. H. Wilson in A German Prince 25-30. The Beauty Spot Jan. 1-6.

Sam Rice and his Daffodils came to the Bon Ton Theatre 18-23 to excellent business, with a good co. He is well assisted by Lulu Bennett, also Mlle. Alata, an (Oriental) dancer. The Peacockers 25-30. The Whirl of Mirth Jan. 1-6.

The local Elks have procured the usual monster Christmas tree for the poor children of this city 23.

Eddie Collins, of this city, who is the principal comedian of The Whirl of Mirth Burlesque co., will be a resident of a theatre party at the Bon Ton Theatre, when his co. plays there Jan. 1-6. The local T. M. A. Lodge will have charge. Mr. Collier is a member of the organization.

The local T. M. A. Lodge will nominate and elect officers at the meeting 24.

George Dellinger, the pioneer orchestra leader, who had charge of the orchestra at the old Opera House here thirty-three years ago, is now conductor with the Sam Rice Daffodil Burlesque co. He is hale and hearty, ready to meet all comers, and still drinking cider.

After a few weeks of vaudeville and pictures the Orpheum Theatre will come back to a stock co., when the Vale co. takes possession 25, opening in The Girl of the Golden West. The co. had a long run in Hoboken, and with good up-to-date plays should be a success here. The house has been handicapped ever since it was built by the rent—nearly $700 per week. Charles E. Blaney is still lessee and Tom Shealey will remain as manager. Pedro De Cordoba will be leading man, George Morgan juvenile, Will D. Crimmins heavies, Leslie King character man, and Charles Gay eccentric.

Edward Everett, agent in advance for Al. H. Wilson, is a Jersey Citylite. His father resides in this city at present.

Two New York men, said to be theatrical promoters, are trying to purchase property on one of the uptown avenues, with the object of building a theatre there.

WALTER C. SMITH.

OMAHA.

An Enjoyable Performance at the Brandeis—Some Good Attractions to Come.

The Newlyweds and Their Baby was the offering at the Brandeis Dec. 14-16. The co. was a good one, and the audiences seemed to enjoy the fun immensely. Underlined: Get-Rich-Quick Wallingford 24-27. The Spring Maid 28-30. School Days week of 31.

At the Orpheum the programme for week of 17 is Frank Chick, Albert Lindblick, May Muller and Master Frankie Chick, Ward Baker, Alsace and Lorraine, Dave Ferguson, Sam Mann and co. in The New Leader, Pauline Moran, and the Seven Belfords. Business good, but might be better.

The Girls from Happyland, with Billy Watson heading the fun is the attraction at the Gayety week of 17, where business continues good both matinee and night. The Passing Parade week of 24.

One of the best things of this season seen on the Krug stage is The Broadway Galety Girls. The fun is wholesome and the audiences enthusiastic in their approval of both the play and the co. The Cherry Blossoms week of 24.

Hello Bill is the offering of the Woodward Stock co. at the American week of 17, with Dance for the Goose underlined.

Both the Brandeis and the Boyd concluded not to book anything for the week preceding Christmas. The Boyd has Blanche Ring for the Christmas attraction, with Robert Mantell in repertoire the following week.

J. RINGWALT.

ENGAGEMENTS.

Maude Raymond and Barney Bernard have been engaged for the Eastern company playing Louisiana Lou, which has been running in Chicago.

Lillian Albertson, for the first time since her marriage and retirement more than two years ago, will appear in The Talker, a play by Marion Fairfax, which Henry B. Harris is producing. Miss Albertson created the leading role in Paid in Full at the time of its production at the Astor Theatre.

Theodore Roberts, Lauretta Taylor, and Pamela Gaythorne will be seen with Guy Bates Post in Richard Walton Tully's Hawaiian play, The Bird of Paradise, when it opens Christmas Day in Rochester, N. Y.

Jacob Kingsberry is playing his second season in Cecil De Mille's The Stampede, appearing as Chana the Indian chief.

H. Helen Langford has been engaged by Margaret Anglin to play the part of Lady Trenchard in Green Stockings. Miss Langford played Marion Rockingham in the original production.

The complete cast of The Bird of Paradise includes Guy Bates Post, Theodore Roberts, Louis R. Stone, Albert Perry, W. J. Constantine, Lauretta Taylor, Ida Waterman, Pamela Gaythorne, Julia Nagl, Nona Kelley, and Nance Calwell.

Bobbie Dooling, comedian, with The Rosary, has signed to play the comedy part in Madame Sherry, now in Canadian territory.

Erville Alderson is engaged with Robert Edeson in The Arab.

Births

BUCKLAND.—In New York, on Nov. 24, a son to Mr and Mrs. Wilfred Buckland.

DELMORE.—A son to Mr. and Mrs. Len Delmore on Dec. 8.

MERCER.—Robert J. Mercer, Jr., to Mr. and Mrs. Robert J. Mercer, on Dec. 8, in New York.

Married.

HAYES—PASS.—Alice L. Hayes to Charles Edward Pass, in Cumberland, Md., on Nov. 21.

ISAACS—CARNEY.—Wilfred Leon Isaacs, of London, and Florence Carney, of New York, in London.

KEATINGE—HAZARD.—Virginia Keatinge to Lieutenant Stanton L. H. Hazard, U. S. N.

M'BRIDE—HAMPTON.—Pearl McBride to Kenneth W. Hampton, at Perry, Ia., on Nov. 20.

Died.

BELGARDE.—Lawrence I. Belgarde, in Gloversville, N. Y., on Dec. 8, aged thirty-five.

BERGER.—Fred G. Berger, Jr., on Dec. 14, at Saranac Lake, N. Y., aged 29.

BOLWELL.—Sarah Bolwell, in New York, on Dec. 18, aged 54.

BONTI.—G. Byron Bonti (Brocon), in Chicago, on Nov. 14.

BUISLEY.—August Buisley, in San Francisco, on Nov. 20, aged 64.

BURRELLE.—Mrs. Nellie Burrelle, in New York, on Dec. 6.

DARCY.—Maud E. Darcy, in Philadelphia, on Dec. 6, aged thirty-three.

DORBRGG.—Carl Dorbegg, in Brooklyn, on Dec. 4, aged eighty-seven.

DOUGHERTY.—George B. Dougherty, in New York, on Dec. 4, aged sixty-nine.

DURLAND.—Kellogg Durland, in Boston, on Nov. 19.

EAGAN.—Hubert W. Eagan, in Chicago, Nov. 25, aged seventy.

EYTINGE.—Rose Eytinge, in Amityville, L. I., on Dec. 20, aged 76.

FINNEY.—Mrs. Georgietta Finney, in Pittsburgh, Dec. 5.

GRIFFITH.—John Griffith, in New York, on Nov. 25, aged forty-nine.

HALL.—Frank Hall, in Seattle, Wash., on Nov. 26.

HARTMANN.—Ernst Hartmann, in Vienna, on Nov. 21, aged sixty-seven.

HEIDELL.—Lafayette Heidell, in Rochester, N. Y., on Dec. 6, aged sixty-two.

HEIN.—Frederick Hein, in New York, on Dec. 12, aged 62.

HINSHAW.—C. D. Hinshaw, in Chicago, Dec. 9, aged seventy-two.

IRISH.—Mrs. Mary Irish, in Siasconset, Mass., on Nov. 15, aged 91.

JOHNSON.—Fred. A. Johnson, in New York, on Nov. 23.

LANNING.—James W. Lanning, in Trenton, N. J., on Nov. 30, aged 58.

LAWSON.—George W. Lawson, in Brooklyn, on Nov. 19, aged thirty-eight.

McCLAIN.—William H. McClain, in St. Louis, on Dec. 7.

McGLENEN.—Mrs. Harry J. McGlenen, in Boston, on Dec. 6.

McNUTT.—Harriet McNutt, in Fort Smith, Ark., aged 23.

MEIXNER.—Heinz Meixner, in Milwaukee, on Dec. 21, aged 40.

MILLER.—Marion B. Miller, in Alexandria, Va., on Dec. 6, aged sixty-eight.

MISSIANO.—Eduardo Missiano, in New York, on Dec. 6, aged 42.

MORRISON.—Rosabel Morrison, in New York, on Dec. 19, aged 42.

PATRON.—J. Joseph Patron, in Killingly, Conn., on Nov. 28, aged sixty-five.

POLLARD.—Percival Pollard, in Baltimore, on Dec. 17, aged 42.

RANDEGGER.—Alberto Randegger, in London, on Dec. 17, aged 79.

REILLY.—Pat Reilly, in Malden, Mass., on Dec. 12, aged 60.

REINHART.—Bert Reinhart, in Lancaster, Pa., on Nov. 29, aged 60.

RICHARDS.—Jack W. Richards, in Vancouver, B. C., on Nov. 12, aged thirty.

ROBINSON.—John E. Robinson, in Waterbury, Conn., on Dec. 5.

ROSSLEY.—Thomas Lawrence Rossley, in Duluth, on Dec. 19.

SANDS.—Captain William Sands, at Auburndale, Fla., on Nov. 19, aged sixty-eight.

SANGER.—George Sanger, in East Finchley, London, on Nov. 26, aged 66.

SAUNDERS.—Westropp Saunders, in Philadelphia, on Nov. 29.

SAWYER.—Henry B. Savage, in Duluth, Minn., on Dec. 5.

SMITH.—Mrs. Elizabeth Smith, in Streator, Ill., on Dec. 1, aged 80.

SPRAGUE.—Colonel James H. Sprague, in Norwalk, O., on Nov. 30.

STOCKTON.—John A. Stockton, in Philadelphia, on Dec. 12.

TRISTRAM.—Alice Tristram, in New York, Nov. 26, aged thirty-eight.

WICKHAM.—Mrs. Lydia Wickham, in Beaver, Pa., on Dec. 8.

WOODROFFE.—William Woodroffe, in New York, on Nov. 21, aged seventy-five.

ZENGER.—Max Zenger, in Munich, Nov. 20, aged 74.

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AMATEUR NOTES

The Alpha Pi Fraternity, Coshocton, O., presented Mistaken Identity, under direction of Paul H. Welcker, Dec. 25, matinee and night.

The Clinton Dramatic company presented a comedy entitled The Obstinate Family on Nov. 21 to a pleasing audience at Labor Lyceum, Brooklyn.

The students of St. John's College again presented George Broadhurst's play, The Man of the Hour, on Nov. 30, and the two following nights at the college in Brooklyn. As Alwyn Bennett, the young Mayor, Charles E. McCann's acting was commendable. Mrs. Julius Scharmann was charming in the role of Dallas Wainwright, while as Horrigan, the boss, John F. Keenan was liberally applauded. Leo P. Callan, Daniel P. McFarland, Adelaide Wisecherth, Harry W. Dirks, William T. Dillon, Arthur Sommers, Elizabeth Sheehan, Francis A. Doolin, Thomas F. Shea, Francis X. Driscoll, George Crane, and Arthur Payne completed the cast.

Wellesley College juniors presented Rosemary, the four-act play by Louis N. Parker and Murray Carson, as their annual dramatics twice on Dec. 5 in "The Barn" at Wellesley College, Massachusetts, before enthusiastic audiences. The cast included Bernice Van Slyke, Tilia McCarten, Mary Humphrey, Mary Colt, Nancy Brewster, Charlotte Hense, Frederica Savage, Mary McDermott, Evelyn Vanderveer, Esther Balderstone, Louise Wood, Beulah Hubbard. In the role of the heroine, Miss Vanderveer was delightful. Miss Colt, as the hero, acted admirably. The character work of Miss Humphrey as the captain aroused laughter whenever she appeared on the stage. Another piece of character acting that was well received was that of Miss Van Slyke. The play was under direction of a committee of junior girls, comprising Helen Brant, chairman; Mary Coggeshall, Marjorie Cowee, Dorothy Harrison, and Elva McKee. The players were coached by Mrs. Maud J. Hicks.

The Cap and Bells Club of San Francisco produced Maeterlinck's Mary Magdalene for the first time in that city on Dec. 5 at Century Hall. Mrs. Henry Alferitz enacted the title-role, and Martha was impersonated by May O'Keefe, Mary Cleophas, by Mrs. L. H. Danhauer, Satone, by Mrs. E. M. Atkinson, and Cleophas, by Mrs. W. Gale Adams. The play was presented under the direction of Reginald Travers. The orchestra was under the direction of Crocker Hord. The costuming was elaborate. Frank Bray as Lucius Veras, performed the role with power. Others in the play were Frank Spencer, William Rainey, Joseph McLaughlin, Edward Queen, Charles Stewart, Louis Danhauer, Guerin Bliss, and Mrs. U. Grant Bartlett.

The Best Man was presented by the Forest Park Dramatic Club of Springfield, Mass., in Faith Church in that city, on Dec. 8. Parts were taken by F. E. Toquet, V. E. Hastings, B. O. Holt, May Smith, Nellie Ferguson, Mrs. A. L. Woodworth, and Bertha A. Larkin. The club was coached by Perley Dexter.

The seniors of the West High School, Rochester, N. Y., presented Fannie and the Servant Problem, a comedy in four acts, on Dec. 8 in the assembly room of the school. The name part was taken by Mary Flynn, and others who assisted were William Miller, Walter Preiss, Evelyn Bloomfield, Jeanie Fulton, Lillian Jay, Evelyn Schmidt, Charlotte Attridge, Elmer Harpeth, Kathleen Albright, Marguerite Brittigan, John Turner, Lucile Wilcox, May Braggins, Dorothy Westcott, Ethel O'Kane, Elmer Olney, Mildred Eckhart, Marianne Bidelmann, Anna Burns, Gail Keeler, Harold Munson and William O'Connor.

The Dramatic Club, of Indianapolis, gave its first performance of the season Nov. 24 at the German House in that city. The play was Pinero's The Magistrate, and was successfully enacted by Laurance Chambers and Charlotte Scott as Mr. and Mrs. Posket, and Ernest Hueber, Margaret Eaglesfield, Owen Motherhead, Horace F. Hill, Jr., Romney Wilson, Roy Brennig, Blythe Hendricks, Garvin Brown, Noble Dean, Irma Vonnegut and Nina Gilbert.

A Poor Relation was given by the East High School seniors in the school assembly room in Rochester on Nov. 24. In the cast were Albert Hubbard, Walter Schlebel, Lester Schnaucht, Martha Jane Judson, Augusta Miller, Leslie Gibson, Louise Waters, Marcenus McMaster, Adele Vener, Harold Gosnell, Raymond Hawkins and Margaret Schaft. Katherine Burns directed the play and the business staff comprised Herbert Soule, Charles Hawks, Frank Silvernail, and Samuel Meulendyke.

The Ram's Head, the dramatic club of Stanford University, California, has elected to membership B. H. Lasky, H. R. Spence, T. H. Bauerhous, Edwin Wells, Lester Lewis, and Seldon Brown. Professor Henry D. Gray, author of Compromise, recently staged by the English club of the university, has also been made a member.

The young people of the Eighth Street Temple in Washington gave a vaudeville entertainment at Elks' Home Hall on H Street, in that city, on Nov. 30. Those who assisted were Herbert Jacobi, Irma Stern, Beatrice Hohn, Rosa Breslauer, Selma Sellinger, Hazel Bernheim, Nathan B. Frank, Alma Kaufman, Aline Krohneim, Morris Simon, Clarence Eiseman, M. Goldsmith Sigmund, Marguerite Kaufman, Beatrice Lansburgh, Lawrence Gassenheimer, Selma Katzen, Mrs. Nathan Frank, Mrs. Leo Baum, L. D. Engel, and Jacques Heidenheimer, Mrs. Michael Neumyer, Mrs. Julian Brylowski, Mrs. I. W. Nordlinger, Mrs. Eugene Schwab, Mrs. Charles Picard, and Mrs. Gustave Louis.

An original pantomime, The King Who Couldn't Laugh, was presented by an amateur cast connected with St. John the Evangelist Church, at the parish hall, Ontario Street, Montreal, on Nov. 29. Miss L. Joan Chubb designed the entertainment, and received much applause. The proceeds went toward eliminating the mortgage debt on the parish buildings.

The third year class of the Girls' High School of Practical Arts, Roxbury, Mass., on Nov. 27 performed a Roman play, The Revenge of Octavius, written by members of the class during their previous year. The cast included Sallie Sinnott as Marc Antony, Palma Sorenson as Octavius Caesar, A. McQarrie, M. Roulston, Evelyn Phinney, Hattie Ruggles, Marion Alexander, Doris Rowe, Lois Heath, Elizabeth Wenning, Blanche Brenenthal, Ethel Thorup, Josephine Durgan, Violet Blair, Miss Mulhern, Grace Aznive as Cleopatra, Susie Wells, Miss Tagen, A. Kurkjain, I. McDonald, Mary Brown, Theresa Westcott, and Mildred Tagan.

Facing the Music was presented by the students of St. Joseph's College, Dubuque, recently. The men who acted were Thomas Mulligan, Herbert Hoffman, Morgan Sexton, Arthur Belknap, Daniel O'Brien, Maurice Flaherty, James Kearn, and Joseph Ryan.

The Frederick E. Howe Amusement company, of Waukesha, Wis., performed Careless Cupid, a musical comedy, under the auspices of the Elks, at the Colonial in that city on Nov. 29. Those who took part were Mrs. Will Stare, Mrs. A. S. Putney, Jr., and Anna Murphy, Mrs. Howe, Calverna Haynes, Mrs. Hosely, Chet Goff, Dr. Taft, Warren Cahill, Hawley Wilber, Paul Ferris, Aaron Putney, and Richard Weber.

The Girls of 1776 was acted by the members of the Y. W. C. A. Commercial Club of Los Angeles on Nov. 23 under the direction of Gladys De Witt. The cast was composed of Madge Leonard, Ida Morris, Ora Willetts, Lucy Adams, Pearl Cunningham, Mabel Erbentraut, Juliett Courtell, Gay Proudfit as Betsy Ross, Edna McCray, Elizabeth Henry, Augusta Patterson, and Lillian Mitchell.

During the visit of Alfred Tennyson Dickens, the son of the famous novelist, to St. Louis on his present lecture tour, he was entertained Nov. 21 at Lenox Hall, a private school for young ladies. A Dickens Hero, a sketch written for the occasion by Evelyn Currier, was presented by the following girls of the school: Margaret Foute, Eleanora Bitter, Josephine Burr, Ellen Loftus, Ada Paul, Louise Latimer, Mary Pierce, Saunders, Helen Akins, Rose Dreyman, Florence Sanger, Lucille Loeb, and Mildred McPherson. Mr. Dickens congratulated the participants on their performance.

The St. Lambert Amateur Dramatic Society of Montreal gave an excellent performance of Mr. Bob, a comedy in two acts, on Dec. 2, under the patronage of Mayor Hooper. J. H. Rainville, M. P., and Dr. Desaulniers, M. L. A. The proceeds of the performance were in aid of the St. Lambert Harmony Band.

Boston College Hall was filled by a large audience on Nov. 29 to see the first part of Henry IV. acted by students of the institution. Joseph P. McHugh was the Falstaff, V. Raymond Lynch the Prince Hal, Frederick Wennerberg the Hotspur, and William A. Billings the King. The rest of the cast were Robert J. Burns, Maurice J. Flynn, Daniel J. Keefe, Timothy E. Fitzgerald, Leo A. O'Leary, John F. Bradley, Thomas F. Hanron, John A. Fleming, John J. Boyan, Thomas L. Boland, Joseph H. Gildea, Charles P. York, Thomas P. Butler, John Casey, Patrick J. Higgins, and Edward Wens. The play was staged under the direction of Professor Joseph H. Willis, instructor of dramatics and elocution at the college, assisted by Joseph E. Kelly.

The two upper classes of the arts and sciences department of St. Mary's College, Oakland, Cal., performed The Knocker, by Leo Murasky and George F. Miller, of the college, on Nov. 23. The skit was acted by Louis F. La Levre and Mr. Miller, and was followed by The Real G, interpreted by Mr. Murasky, Benjamin Greely and Richard Curtis.

A number of young people, of Germantown, Pa., presented the comedy The Dairy Farm in the parish building of the Church of the Immaculate Conception on Nov. 30. The performance was to raise money for the fund of the new church, now in the process of building.

The cast included Marie Snyder, Helen Fisher, Margaret Rothwell, Angela Kane, Alice Snyder, Anna Droughman and Caroline M. Courtney, Joseph Rothwell, James J. Skelly, Charles Johnson, Charles Allen, Paul V. Allen, Colonel Shaughnessy, William Finnegan, Thomas G. Dougherty, James Delaney, Edward Roche and William Crane. James J. Skelly directed the benefit.

Young society people of York, Pa., and about two hundred school children played a three-act musical comedy, entitled Miss Dolly Dimple, on Dec. 11. The production was for the benefit of the Visiting Nurse Association. Mrs. Harry Link made a distinct hit in the title part. Others in the cast were Lynley Shatto, Marguerite Livingston, Arthur Little, Mabel Nelson, Ernestine Hyatt, William H. Myers, Charles C. Smith, Marion Prieger, Esther Wampler, William Eckenrode, Dorothy Bowe, Rebecca Little, Irene Meyer, Pauline Washers, Isabelle Dromgold, Marie Jandorf, Bernice Hummer, Ruth Gardner, Mildred Ottmyer, Katherine Dennen, Florence Snyder, Marie Parkhurst, Ava Baist, Lucretia Gibbs, Linda Bowers, Esther L. Brostrom, Nellie Faehler, Louise Sonneman, Nevin L. Hench, Forest C. Noble, George Stine, Wilbur S. Liggit and Arthur J. Little.

The Freemont High School had given under its auspices in Oakland, Cal., on Nov. 24 the three-act comedy drama, The Stubborn Motor Car. In the cast were Morgan Craft, George Ellis, Claude Keefer, Ray Keefer, William Fake, Alexander Craft, Sam Pleasant, Helen Rand, Marguerite Dewing, Ruth Smith, and Alice Melinion.

The University co-eds at Berkeley, Cal., played in A Tangled Web, by Helen Sherman Griffin when it was presented in the university town Nov. 24 by St. Anne's Guild. The cast included Mildred L. Clemens, Helen Moody, Gracella Scotford, Gladys Hardy, Louise Everett, Walter F. Penniman, Philip H. Landon, and Walter L. Smith.

The Triangle Club, a dramatic organization of the Jacksonville, Ill., High School, presented Our Alma Mater in the Auditorium Dec. 12 and repeated the performance Dec. 15 because of having to refuse admittance to at least one hundred and fifty people, under the direction of Professors Bate and Cook, of the High School faculty. The cast included the following: Everett R. Weeks, Edward L. Bullard, Rene A. Lemmon, Everett G. Long, Donald K. Joy, Glen N. Skinner, Arthur Wilkinson, Sylvan L. Peak, Irene B. Merrill, Irene G. Spears, Katherine G. Hardin.

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ENGAGEMENTS

Charles McNaughton, the English comedian and brother of Tom McNaughton, arrived on the "Lusitania" last week, to play the leading comedy role in the new Spring Maid company that is beginning its Southern tour Christmas Day. Mr. McNaughton created the same role in C. Whitney's London production of The Spring Maid.

The players engaged for The Greyhound, a new play by Paul Armstrong and Wilson Mizner, which Wagenhals and Kemper, are: Henry Hallam, Robert McWade, Jr., Douglas J. Wood, Elmer Grandin, Elita Proctor Otis, Jennie Eustace, Louise Wood, Crosby Little, and Susanne Willis.

Harriet Nevill opened Nov. 16 with Cone and Porter's Two Orphans company.

Ida Stanhope, the original Gibson Girl in The Prince of Pilsen, has been engaged by Henry W. Savage for the role of Mrs. Whitcomb in Excuse Me, after an absence from the stage of three years.

The company to support Zelda Sears in Stand-Pat, by Barard Vellier, includes William Oliver, Milton Sills, Eric Blind, Frederick Burton, Thomas Tobin, Jr., Ruth Chatterton, Mary Hewitt, and Ann Walker.

Donald MacGregor, leading man with Forty-Five Minutes from Broadway, closed with that company Dec. 16 to join Lew Fields's Music Hall company in Chicago.

BOSTON

(Continued from page 15.)

and Tate, Dellie Clifford, Jennie Du Haas, Pattie Ferguson, the Florodora Girls, and motion pictures.

Percy Mackaye's young son, Robert, is following in the footsteps of his father, for the number of "The Spectator" just issued at Browne and Nichol's School includes a poem entitled "To the Turtle." The boy is in the class of 1918 there.

They are going to try again the experiment of popular-priced opera on Saturday nights at the Back Bay house. The first will be Lucia, in which Evelyn Scotney will fill the slippers of Tetrazzini, if she can.

A jolly dinner was given at the Lenox 21 by Mark Temple Dowling, the wealthy real estate man, who spent a small fortune in flowers and an artificial fish pond. There were quite a number of theatrical guests, including Hazel Dawn, Frank Lalor and his wife, Jack Henderson and Alice Dover, from The Pink Lady; Frances Ring and Hale Hamilton, of Get-Rich-Quick Wallingford, and T. B. Lothian, assistant manager of the Colonial.

The Seven Sisters will have two weeks on the New England circuit, and then Charles Cherry will go to Chicago for the revival of His Neighbor's Wife by Daniel Frohman.

A change in booking will bring The Fatted Calf to the Hollis Street after John Drew. Arnold Daly has been chosen to head the reorganized co.

Mrs. E. H. Crosby, wife of the dramatic critic of the "Post," is the regent of the Lexington Chapter, D. A. R., and this week she was presented with a patriotic pin in the shape of an American flag, studded with diamonds, rubies, and sapphires.

Emma Eames positively denied the truth of the report that she is to retire from the operatic stage. She made her return in Tosca, and was received with much enthusiasm.

Although the Toy Theatre is not yet opened in the Beacon Hill stable remodeled into a tiny playhouse, it has its troubles just like real theatres that are not toys. Amy Lowell, the society woman, has resigned from the committee in charge, and there are rumors of other differences among those who are enthusiastic over this amateur venture.

The death of Alberto Randegger, the musician, in London, recalled to Bostonians that he married Louise Baldwin, who was the divorced wife of Lelan T. Powers, the impersonator, and who was a singer in opera here before she went to England to live.

George C. Tyler, of Liebler and Co., came on to Boston for the opening performance of Princess Zim Zim at the Plymouth.

JAY BENTON.

BROOKLYN AMUSEMENTS

The DeKalb Opened with Appropriate Ceremony by the Spooner Stock Company—Bay Ridge to Have Fine New Theatre.

The biggest event that has occurred in the Bushwick section of this borough in years was the opening Dec. 18 of the DeKalb Theatre. When every seat was occupied the orchestra, under the direction of Professor Daniel Bruno, played "America." Each artist received a most cordial welcome, especially Edna May Spooner, who has returned to Brooklyn with her stock company and is to be located permanently at the DeKalb. Miss Spooner presented the one act tragedy entitled Natasha, in which she took the leading role, and was ably assisted by Arthur Behrens, Frederic Clayton, Edwin Curtis, R. K. Spooner, Josephine Fox, and Madge Tyrone. Miss Spooner was called before the curtain several times at the conclusion of her act and was presented with numerous floral pieces, and was forced to say a few words to the audience before they would let her go. Others on the bill who gave a good account of themselves were the Delta Opera company in a scenic operatic novelty, George Wilson and company in a musical comedy entitled School Days, O'Brien's Minstrels in an odd and novel offering, the Nevell-Shevett Troupe in a sensational novelty entitled Flying Through the Air, William Cahill, The Man from Ireland, and Saunders and Michel, eccentric comedians and dancers.

The DeKalb Theatre is on the Sunnyingham and Fluegelman circuit, of which A. Fluegelman is general manager. Mr. Fluegelman is in personal control and promises to give the people just what they want, and judging from the first week's box-office receipts he is on the right road.

The Gotham Stock company presented Madame X last week and won the approval of the East New York theatregoers. Boyd Bolan, an excellent actor, formerly a favorite of this company, was specially engaged to play the husband and received a cordial welcome. Victor Browne took the part of Raymond Florion and gave a creditable performance. Louise Carter in the title-role showed ability as an emotional actress and acquitted herself with great credit. Another old favorite to reappear was Henry Hicks, who gave a commendable portrayal of Florion's friend, as did Addison Pitt as Dr. Chesnel. James Kyrle MacCurdy as Perissard and Frank Fielder as Merdiol were also good. Others in the cast were Evelyn Watson, Mae Desmond, Kate Woods Fiske, and Will D. Ortmains. This week's attraction will be Sammy Jane, with Bernice and Constance Robinson in the cast.

The attraction at the Lyceum last week was Edna, the Pretty Typewriter. Jerry Morley won much sympathy as Edna and Harold Claremont made a manly Dave Fairfax. Harry McDonald and Emma De Castro won many laughs as Moses Lotte and Nora McCune.

A crowded house at every performance greeted The Dictator last week at the Crescent Theatre. George Allison as Bronco Travers duplicated the success he attained when playing the leading role in Collier's comedy. Cousin in the Rain, and was greeted with rounds of applause. Charles Schofield made an admirable valet in the character of Simpson, and Leadore Martin, Miss Myers and Miss Deshon had commedia roles, as did all the members of the company.

Ten Nights in a Barroom drew good-sized audiences to Payton's last week. Claude Payton played the character of the drunken husband to perfection, while Joseph Girard scored decisively as Simon Slade. Praise is also due Arthur Jarrett as Harvey Green and Harry McKee as Mr. Romaine. The humorous side of the story was well taken care of by Ethel Milton as Mehitable Cartright and George Fisher as Simple Swichel, both of whom kept the audience in roars of laughter. Phyllis Gilmore in the role of Mrs. Morgan, as usual, gave a very satisfactory performance. Estelle Victors gave a most creditable portrayal of Mary Morgan, and great praise is due Miss Victores for her fine work, especially in view of the fact that she had only ten minutes in which to study the part; and judging from the applause she received the audience did not hesitate to show their appreciation.

Julian Eltinge in The Fascinating Widow was seen once again last week at the Broadway Theatre by large and appreciative audiences.

The attractions at the various burlesque houses last week were: Star, Rose Sydell and her London Belles; Gayety, Golden Crook company; Casino, Cozy Corner Girls; Empire, Merry Maidens Burlesquers.

A petition consisting of 1,500 names has been addressed to Corse Payton for the return of Louis Leon Hall and Minna Phillips to the Lee Avenue Theatre, but up to the present time Mr. Payton has made no reply to same.

On Thursday afternoon, at the Crescent Theatre, William Collier witnessed the performance of The Dictator, in which he created the leading role and toured the country with great success. The box occupied by Mr. Collier was among those auctioned off at the bazaar of the Professional Woman's League recently held in Manhattan.

Lobetans, the new opera which has captured public favor, was sung by the Metropolitan Opera company at the Academy of Music last week. The cast included Madame Bonnold and the Mesdames Sparks and Case and Herman Jadlowker.

Brooklyn is to have another new playhouse, which is to be located in the Bay Ridge section, corner Forty-fourth Street and Fifth Avenue. The plans are almost ready for the builders and the work of construction will be under way within a few months. It will be devoted to continuous vaudeville and motion pictures, and will form a link in the chain that is now controlled by the Eighty-sixth Street Construction Company, of which Sol Brill, 30 Bond Street, Manhattan, is the president. The company has just completed a theatre on Eighty-sixth Street, Manhattan, and is also the owner of the Washington Theatre, on Amsterdam Avenue, Manhattan. The new Brooklyn playhouse will cost $100,000 and will be nearly as large as the DeKalb Theatre.

CHARLES J. RUPPEL.

PITTSBURGH.

Harris Theatre Opens with Good Attraction—Holiday Season Dullness.

PITTSBURGH, Dec. 23.—The event of the coming week will be the opening of the Harris Theatre on Monday afternoon, with a strong vaudeville bill headed by Dr. McDonald, who defies the powers of electricity. This beautiful new playhouse is finely equipped in every way, and its policy will no doubt be successful.

Bills for the coming week follow: Alvin, Sam Bernard and co. in He Came from Milwaukee; Nixon, Rebecca of Sunnybrook Farm; Lyceum, Hanlon's Fantasma; Duquesne, Lovers' Lane; Gayety, The Ginger Girls; Harry Williams's Academy, Pat White and his co.

During this week all of the theatres have been somewhat lightly attended on account of this time of the season, but all have good advance sales for next week, when they will give a matinee on Christmas Day.

New Year's week will offer the following attractions: Alvin, Marie Cahill and co. in The Opera Ball; Nixon, Maude Adams in Chanticler; Duquesne, Audrey; Lyceum, Billy Van in The Lucky Hoodoo; Gayety, The Honeymoon Girls, and Harry Williams's Academy, Billy Watson and his Beef Trust co.

Charles A. Bird, general manager for the Shuberts, will spend Christmas Day here, and will be entertained by Manager John B. Reynolds, of the Alvin.

ALBERT E. L. HEWES.

CORRESPONDENCE.

(*Received too late for classification.*)

CONNECTICUT.

BRIDGEPORT.—POLI'S: It's a first-rate bill 18-23, headed by Conroy and La Diva in fancy diving stunts, with a very close second in James F. Fulton and co. in The Mayor and the Manicure, where Mr. Fulton recalls memories of unctuous and jolly "Pete" Lang, of local Poli stock fame. Another old-time Poli actor was present in the bill, Arthur J. Pickens, who, with two sprightly girls, presented a witty farcical sketch without the aid of the customary songs-and-dance accompaniment. Krempka Brothers (and they did look alike!), acrobats, had the freshness of novelty, and proved the best athletic act in a long time. Nonette, in a ravishing Gypsy costume, was encored to the echo. Monarch Comedy Four sang well, but the comedy was excruciating. The O'Karo Skaters cut out a skipping rope stunt after 18, perhaps because of danger to the stage beams.—PARK: Mayor Wilson took a hand in theatricals 16 by forbidding all sections of the James Boys in Missouri film which exploited acts of violence or crime. The house played the film in expurgated form. The Runaway Girls, burlesquers, 18-20, had a mediocre show and generally good business. Italian-Turkish War moto pictures 22, 23. Al Reeves' Beauty Show 25-27.

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NEW YORK.

NIAGARA FALLS.—ARCADE: May Robson 9; well received; fair business.—INTERNATIONAL: Balkan Princess 18 pleased good house.—ITEMS: The Arcade will be rebuilt in the Spring, and will house regular attractions.—The International has been remodeled and redecorated.

OXFORD.—CITIZENS': Clifton Mallory and co. in A Civil Engineer 12; excellent co.; good business. Rockwell's Sunny South 13; good performance and business. Foxy Tramp 20; poor co.; light house.

CORNING.—OPERA HOUSE: Chicago Stock co. 11-16; excellent performance; good business. Plays: Sham, Strong Heart, The Fourth Estate, Our New Minister, Wife in Name Only.

CORTLAND.—THEATRE: Chocolate Soldier 13; excellent production; large and enthusiastic house. Sunny South 15, 16; fair business.

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DATES AHEAD

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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Baltimore, Md., 25-30. Pittsburgh, Pa., Jan. 1-6.
ALIAS JIMMY VALENTINE (Liebler and Co.): St. Paul, Minn., 24-30.
ANGLIN, MARGARET (Louis Nethersole): Brooklyn, N. Y., 25-30.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AT SUNRISE (Co. B; Darrell H. Lyell): Cambria, Wis., 27. Watertown 28. Whitewater 29. Rockford, Ill., 30.
AT THE MERCY OF TIBERIUS (Glaser and Stair): Chattanooga, Tenn., 25-27. Knoxville 28-30.
AT THE OLD CROSS ROADS (A. C. Alston): Louisville, Ky., 24-30.
BABY MINE (No. 1; Wm. A. Brady, Ltd.): Boston, Mass., Jan. 1—indefinite.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): Oshkosh, Wis., 27. Stevens Point 28. Marshfield 29. Eau Claire 30. Duluth, Minn., 31. Jan. 1. Hibbing 2. Superior, Wis., 3. Ashland 4. Calumet, Mich., 5. Hancock 6.
BABY MINE (No. 3; Wm. A. Brady, Ltd.): Pittsburg, Kan., 27. Joplin, Mo., 28. Carthage 29. Springfield 30. Memphis, Tenn., 31-Jan. 2. Little Rock, Ark., 3. Hot Springs 4. Ft. Smith 5. Oklahoma City, Okla., 6. 7.
BABY MINE (No. 4; Wm. A. Brady, Ltd.): Beaver Falls, Pa., 27. East Liverpool, O., 28. Butler, Pa., 29. New Castle 30. Akron, O., Jan. 1. Youngstown 2. Warren 3. Lisbon 4. Massillon 5. Zanesville 6.
BACHELOR'S HONEYMOON (Gilson and Bradfield): Washington, Ind., 27. Henderson, Ky., 28. Harlington 29. Mayville Jan. 1. Union City 2. Hickman 3. Covington, Tenn., 4.
BARRIERS BURNED AWAY (Gilson and Bradfield): Burlington, Ia., 27. Des Moines 31. Jan. 1.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4—indefinite.
BATES, BLANCHE (David Belasco): Buffalo, N. Y., 25-27.
BEN-HUR (Klaw and Erlanger): New York city Dec. 22—indefinite.
BIRD OF PARADISE (Oliver Morosco): Rochester, N. Y., 25-30.
BLINN, HOLBROOK (Wm. A. Brady): New Orleans, La., 24-30.
BLUE BIRD (Liebler and Co.): Providence, R. I., 25-30.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BROWN, GILMOR (Frank A. Brown): Colorado, Tex., 27. Big Springs 28. Midland 29. Pecos 30.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 16—indefinite.
BURKE, BILLIE (Charles Frohman): Philadelphia, Pa., 25-Jan. 6.
CARTER, MRS. LESLIE (John Cort): St. Louis, Mo., 25-30. Chicago, Ill., 31—indefinite.
CHEKHEE (Moxon and De Milt): Sacramento, Cal., 27, 28. Stockton 29. Fresno 30. Coalinga 31. Bakersfield Jan. 1. Oxnard 2. Ventura 3. San Bernardino 4. San Diego 5, 6.
CHERRY, CHARLES (Daniel Frohman): Hartford, Conn., 25-30.
CHORUS LADY (A. J. Aylesworth): Hot Springs, Ark., 27. Ft. Smith 28. Potsau, Okla., 29. Fayetteville, Ark., 30. Muskogee, Okla., Jan. 1. Tulsa 2.
CHORUS LADY (Southern; J. E. Early): Orangeburg, S. C., 27. Sumter 28. Florence 29. Wilmington, N. C., 30. Raleigh Jan. 1. Durham 2. Greensboro 3. Winston-Salem 4. Danville, Va., 5. Newport News 6.
COBURN PLAYERS (L. M. Goodstadt): Joplin, Mo., Jan. 1, 2. Webb City 3. Ft. Scott, Kan., 4. Pittsburg 5. Springfield, Mo., 6.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27—indefinite.
COMMERCIAL TRAVELER: Honesdale, Pa., 27.
COMMUTERS, THE (Henry B. Harris): Wilmer, Can., 25-27. Grand Forks, N. D., 28. Fargo 29. Duluth, Minn., 30. Eau Claire, Wis., 31. Winona 1. Madison, Jan. 1. La Crosse, Wis., 2. Madison 3. Rockford, Ill., 4. Elkhart, Ind., 5. Jackson, Mich., 6.
COMMUTERS, THE (Henry B. Harris): Fall River, Mass., 27. Lewiston, Me., Jan. 3. Pittsburg, Mass., 4.
CONCERT, THE (David Belasco): Boston, Mass., Dec. 25-Jan. 13.
CONFESSION: Warren, Pa., 27. Oil City 28. Akron, O., Jan. 2. E. Alliance 3.
COUNTESS CATHRINE (Stair and Havlin): Toledo, O., 25-30.
COUNTRY BOY (Co. A; Henry B. Harris): Atlanta, Ga., 25-27. Jacksonville, Fla., 28. Savannah, Ga., 29. Charleston, S. C., 30. Baltimore, Md., Jan. 1-6.
COUNTRY BOY (Co. B; Henry B. Harris): St. Paul, Minn., 24-30. Minneapolis 31-Jan. 6. Eau Claire, Wis., 7.
COUNTRY BOY (Co. C; Henry B. Harris): Taylor, Tex., 27. Temple 28. Brenham 29. Bryan 30.
COUNTY SHERIFF (Eastern; O. E. Wee): Reading, Pa., 27. Pottsville 28. Mt. Carmel 29. Mahanoy City 30. Honesdale Jan. 1. Towanda 2. Ithaca, N. Y., 3. Camden 5. Utica 6.
COUNTY SHERIFF (Southern; O. E. Wee): Goldsboro, N. C., 27. Newbern 28. Wilmington 29. Fayetteville 30. Greensboro Jan. 1. Statesville 3. Charlotte 4.
COWBOY AND THE THIEF (Wendal Davis): Altoona, Pa., 30.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell): Wilkes-Barre, Pa., 27. Cortland, N. Y., Jan. 2.
DAWN OF A TO-MORROW: Spartanburg, S. C., 27. Asheville, N. C., 28. Charlotte 29. Greensboro 30. Charleston, S. C., Jan. 1. Augusta, Ga., 2. Savannah 3. Brunswick 4. Jacksonville, Fla., 5, 6. Montgomery, Ala., 7.
DEEP PURPLE (Liebler and Co.): Detroit, Mich., 25-30. Toledo, O., Jan. 1.
DEEP PURPLE (Liebler and Co.): Superior, Wis., 27. Seattle, Wash., 31-Jan. 6.
D'ORSAY, LAWRENCE (John Cort): Cheyenne, Wyo., 28. Pueblo, Colo., 29. Colorado Springs 30.
DONNELLY, DOROTHY (Liebler and Co.): Boston, Mass., 19-30.
DORO, MARIE (Charles Frohman): Chicago, Ill., Nov. 20—indefinite.
DREW, JOHN (Charles Frohman): Washington, D. C., 25-30. Brooklyn, N. Y., Jan. 1-6.
DRIFTWOOD (Leffler-Bratton Co.): Grand Rapids, Mich., 24-27. Ft. Wayne, Ind., 28-30.
EASIEST WAY: Gloversville, N. Y., 27. Rome 28.
EDESON, ROBERT (Henry B. Harris): Chicago, Ill., Jan. 1—indefinite.
ELI AND JANE (Harry Green): Strong City, Kan., 27. Eldorado 28. Augusta 29. Caldwell 30. Medford, Okla., Jan. 1. Okmulgee 2. Thomas 3. Custer 4. Clinton 5.
EVERYWOMAN (Eastern; Henry W. Savage): Boston, Mass., Nov. 13-Dec. 30. Philadelphia, Pa., Jan. 1—indefinite.
EVERYWOMAN (Western; Henry W. Savage): St. Louis, Mo., 24-Jan. 6.
EXCUSE ME (Eastern; Henry W. Savage): Baltimore, Md., 25-30. Washington, D. C., Jan. 1-6.
EXCUSE ME (Southern; Henry W. Savage): San Antonio, Tex., 26, 27. Austin 28. Waco 29. Ft. Worth 30. Dallas Jan. 1-3. Oklahoma City, Okla., 4, 5. McAlester 6.
EXCUSE ME (Western; Henry W. Savage): Chicago, Ill., Oct. 22-Jan. 6.
FAMILY, THE: Portland, Me., 27, 28. Worcester, Mass., Jan. 1-3. Springfield 4-6.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): New York city Nov. 14-Dec. 30.
FAVERSHAM, WILLIAM: Philadelphia, Pa., 18-30. Boston, Mass., Jan. 1-13.
FAY, EVA (Vaughan Glaser): Providence, R. I., 25-30.
FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Madison, Wis., 27. Milwaukee 28-30. Detroit, Mich., Jan. 1-6.
FORTUNE HUNTER (Cohan and Harris): New York city 25-30.
FORTUNE HUNTER (Cohan and Harris): Manhattan, Kan., 27. Junction City 28. Leavenworth 29. St. Joseph, Mo., 30. Topeka, Kan., Jan. 1.
FORTUNE HUNTER (Cohan and Harris): San Jose, Cal., 27. Oakland 28-30.
GAMBLERS, THE (Original; Authors' Producing Co.): Philadelphia, Pa., Dec. 18—indefinite.
GAMBLERS, THE (Eastern; Authors' Producing Co.): Keene, N. H., 27. Fitchburg, Mass., 28. Concord, N. H., 29. Dover 30.
GAMBLERS, THE (Western; Authors' Producing Co.): Seattle, Wash., 17-30. Salem, Ore., Jan. 2. Eugene 4. Medford 5.
GAMBLERS, THE (Southern; Authors' Producing Co.): Ft. Smith, Ark., 27. Fayetteville 28. Muskogee, Okla., 29. Tulsa 30. Enid 31. Topeka, Kan., Jan. 2.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady): New York city Jan. 1—indefinite.
GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris): Lawrence, Kan., 27. Ottawa 28. Ft. Scott 29. Joplin, Mo., 30.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Boston, Mass., Sept. 25—indefinite.
GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris): Omaha, Neb., 24-27. Kearney 28. Cheyenne, Wyo., 29. Fort Collins, Colo., 31.
GILMORE, PAUL (Paul Gilmore Co.): Oneonta, N. Y., Jan. 1.
GIRL AND THE TRAMP (Fred A. Byers): Alma, Mich., 27. Ithaca 28. Owosso 29. Lapeer 30.
GIRL AND THE TRAMP (E. C. Rockwell): Cincinnati, O., 24-30.
GIRL FROM RECTOR'S (Western; Max Plohn): Newark, O., 27. Akron 28-30. E. Liverpool Jan. 1. Canton 2. Lima 3. Indianapolis, Ind., 4-6.
GIRL IN THE TAXI (A. H. Woods): San Antonio, Tex., 31.
GIRL IN THE TAXI (A. H. Woods): Providence, R. I., 28-30.
GIRL OF THE MOUNTAINS (O. E. Wee): Salem, W. Va., 27. West Union 28. Shinnston 29. Fairmont 30. Bellaire, O., Jan. 1. Cambridge 4. Newark 5. Springfield 6.
GOODWIN, NAT (F. W. Busey): Petersburg, Va., 27.
GOOSE GIRL (Central; Baker and Castle): Monessen, Pa., 27. Donora 28. Rochester 29. East Liverpool, O., 30. Beaver Falls, Pa., Jan. 1. Alliance, O., 2. Cambridge 3. Parkersburg, W. Va., 4. Chillicothe, O., 5. Portsmouth 6.
GOOSE GIRL (Eastern; Baker and Castle): Terre Haute, Ind., 27. Dayton, O., 28-30. Hamilton 31. Columbus, Jan. 1-3. Richmond, Ind., 4. Shelbyville 5. Madison 6.
GRAHAM, OSCAR: Lockhart, Tex., 26, 27. Seguin 28. Luling 29. Wharton 30. Bay City Jan. 1. Victoria 2.
GRAUSTARK (Eastern; Baker and Castle): Eveleth, Minn., 27. St. Cloud 28. Wahpeton, N. Dak., 29. Fergus Falls, Minn., 30. Fargo, N. Dak., Jan. 1. Bismarck 2. Mandan 3. Dickinson 4. Miles City, Mont., 5. Billings 6.
GRAUSTARK (Southern; Baker and Castle): Cedartown, Ga., 27. Cartersville 28. Winder 29. Athens 30. Augusta Jan. 1. Madison 2. Eatonton 3. Macon 4. Milledgeville 5. Sandersville 6.
HACKETT, JAMES K.: Indianapolis, Ind., 28-30. New York city Jan. 1—indefinite.
HACKETT, NORMAN (Stair and Havlin): Chicago, Ill., 24-30.
HAWTREY, WILLIAM (A. G. Delamater): Hamilton, Can., 25-27. St. Catharines 28. Woodstock 29. St. Thomas 30. London Jan. 1. Galt 2. Stratford 4.
HODGE, WM. T. (Liebler and Co.): Indianapolis, Ind., 24-Jan. 1.
HOUSE NEXT DOOR (Schiller Amusements Co.): Chicago, Ill., Dec. 3—indefinite.
HOUSE NEXT DOOR (Rowland and Gaskill): Galveston, Tex., 27. Houston 28. Beaumont 29. Lake Charles, La., 30. Crowley 31.
ILLINGTON, MARGARET (Edw. J. Bowes): New York city Dec. 5—indefinite.
INDIANA FOLKS (Eastern; Perry's): Alton, Ill., 27. Edwardsville 28.
INDIANA FOLKS (Western; Perry's): Battle Creek, Ia., 27, 28. Odebolt 29. Arthur 30.
IN OLD KENTUCKY (A. W. Dingwall's): Kansas City, Mo., 25-30.
INTRODUCE ME: Petersburg, Va., 27. Norfolk 28. Danville 29. Winston-Salem, N. C., 30. Durham Jan. 1. Rocky Mount 2. Raleigh 3. Greensboro 4. Spartanburg, S. C., 5. Asheville, N. C., 6.
IRISH PLAYERS (Liebler and Co.): New York city Nov. 20-Dec. 30.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LACKAYE, WILTON (L. S. Sire): New York city Dec. 21—indefinite.
LENA RIVERS (Southern; A. J. McCollum): Eldorado, Ark., 27. Junction City 28. Gurdon 29. Hot Springs 30.
LION AND THE MOUSE (Northern; United Play Co.): Flagstaff, Ariz., 27. Prescott 28. Phoenix 29. Tucson 30.
LION AND THE MOUSE (Southern; United Play Co.): Morgan City, La., 27. Houma 28. Thibodaux 29. Donaldsonville 30. Plaquemine 31.
McINTYRE, FRANK (Henry B. Harris): Chicago, Ill., 4-30. Milwaukee, Wis., 31-Jan. 6.
MADAME X (Henry W. Savage): Springfield.

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O. 27. Fremont 28. Sandusky 29. Toledo 30. Detroit, Mich., Jan. 1-6.

MALLORY, CLIFTON (D. H. Cook): Franklin, Pa., 27. Painesville, O., 29.

MAN ON THE BOX (Monte Thompson): Dunkirk, N. Y., 27. Olean 28. Kane, Pa., 29. Dubois 30. Clearfield Jan. 1.

MANN, LOU'IS (Werba and Luescher): St. Louis, Mo., 24-30. Indianapolis, Ind., Jan. 1-3. Dayton, O., 4. Columbus 5, 6.

MANTELL, ROBERT (Wm. A. Brady): Kansas City, Mo., 25-30.

MASTER OF THE HOUSE (A. H. Woods and A. H. Frazee): Chicago, Ill., Nov. 5—indefinite.

MEEHAN, JOHN (Monte Thompson): Woodstock, Can., 28. Orleans 29. Newport 30. Sherbrooke Jan. 1.

MELVILLE, ROSE (J. R. Sterling): Los Angeles, Cal., 17-30.

MILLER, HENRY: Atlanta, Ga., 25-30.

MILLION, THE (Henry W. Savage): New York city, Dec. 24—indefinite.

MISSOURI GIRL, A (Central: Merle H. Norton's): Hays, Kan., 27. Ellis 28. Oakley 29. Colby 30.

MISSOURI GIRL, A (Eastern: Norton and Edwards): Palmyra, N. Y., 27. Weedsport 28. Dundee 29. Corning 30.

MISSOURI GIRL, A (Western: Norton and Blith): Prescott, Nev., 27. Goldfield 28. El Centro, Cal., 29. Yuma, Ariz., 31. Phoenix Jan. 1.

MOTHER (Wm. A. Brady): Atlanta, Ga., 25-30.

MOTHER (Wm. A. Brady): New York city 25-indefinite.

MOTHER (No. 1: Wm. A. Brady): Redlands, Cal., 27. San Bernardino 28. Ontario, U. 29. Salt Lake City 31-Jan. 3. Provo 4. Grand Junction, Colo., 5. Leadville 6.

MRS. WIGGS OF THE CABBAGE PATCH (Cohan and Co.): New Orleans, La., 25-30.

MURPHY, TIM (T. E. Saunders): Chicago, Ill., indefinite.

NAZIMOVA, MME. (Charles Frohman): New York city Dec. 4—indefinite.

NEILSON, MARTHA: Scranton, Pa., 27. Wilkes-Barre, N. Y., 28. Wellsville 29. Hornell 30. Ithaca Jan. 1. Ithaca 2. E. Wilkes-Barre 4. Hazleton 5.

O'HARA, FISKE (Robt. E. Irwin): Toronto, Can., 25-30.

OGDEN, CHAUNCEY (Augustus Pitou): Philadelphia, Pa., 25-Jan. 6.

OLD HOMESTEAD (Frank Thomson): Chicago, Ill., 24-Jan. 6.

OLD HOMESTEAD (Frank Thomson): Wilkes-Barre, Pa., 29. 30. Williamsport Jan. 1. Syracuse, N. Y., 2. 3.

OLIVER, MAUDE (C. B. Primrose): Boston, Mass., 25. Pawtucket 26. Fall River 27. Jan. 1. Waterbury 2. Hartford 3. 4. Springfield 5. 6.

OLD NEW ENGLAND (Joseph Gaspero): Watertown, N. Y., 27. Carthage 28. Fulton 29. Oswego 30. Syracuse Jan. 1-3. Rochester 4. 5.

OLD VILLAGE POSTMASTER (Perry's): Blackfoot, Ida., 27. Ravenwood, Mo., 28. Oregon 29. Maryville 30.

OLD KENTUCKY (Wm. A. Brady): Columbia, S. C., 25-30.

OLD KENTUCKY (No. 1: Wm. A. Brady): Milwaukee, Wis., 24-30.

OLD KENTUCKY (No. 2: Wm. A. Brady): Geneva, N. Y., 27. Auburn 28. Portland 29. Binghamton, N. Y., 30. Utica Jan. 1. Little Falls 2. Rome 3. Syracuse 4. Auburn 5. Wilkes-Barre, Pa., 6.

PAID IN FULL (C. B. Primrose): Iowa Falls, Ia., 27. Eldora 28. Tama 29. Marshalltown 30. Perry Jan. 1. Humboldt 2. Algona 3. Manchester, Minn., 4. Rochester 5. La Crosse, Wis., 6.

PAID IN FULL (Wagenhals and Kemper): Oakland, Cal., 27. Los Gatos 28. San Jose 29. Fresno 30. Bakersfield, Cal., 31. Alhambra 32. El Paso, Tex., 33. Jan. 1. Douglas 2. Tucson, Ariz., 3. Silver City 4. Globe 5. Phoenix 6.

PAID IN FULL, "Country Kids" (C. Jay Smith's): Ashtabula, O., 27. Erie 28. McDonald 29. Latrobe, Pa., 30.

PAIDEEN (Charles Frohman): New York city Dec. 14—indefinite. Brooklyn, N. Y., Jan. 1-6.

PALS (Jr. THE GIRLS): Lancaster, N. Y., 27. Medina 28. Lockport 29. Niagara Falls 30. Tonawanda 31. Buffalo Jan. 1-6.

PARADISE WALK (Lederer and Co.): Chicago, Ill., Dec. 24—indefinite.

PAULY OF THE CIRCUS (Western): A. S. Byers: Vancouver, B. C., 25-27. Bellingham, Wash., 28. Everett 29. 30. Seattle 31-Jan. 6.

PAYTON'S WALK (Lederer and Co.): Chicago, Ill., Dec. 24—indefinite.

PEGGY ADAMS SAWYER: Manchester, N. H., 25.

PERFECTA OF SUNNYBROOK FARM (Joseph Gaspero): Pittsburg, Pa., 25-30.

PERFECTA OF SUNNYBROOK FARM (Joseph Gaspero): Atlanta, Ga., 27. 28.

PEVAN, THE (William Yaw'e): Kamloops, B. C., Jan. 1. Armstrong 2. Vernon 3. Kilowna 4. Penticton 5. Grand Forks 6.

PRINCESS PRISCILLA (Messrs. Shubert): Seattle, Wash., 31-Jan. 6.

PRINCESS MAY (L. S. Sire): Flint, Mich., 27. Ann Arbor 28. Kalamazoo 29. Lansing 30. Grand Rapids 31. Jan. 1. South Bend, Ind., 2. Joliet, Ill., 4. Aurora 5. Madison, Wis., 6.

PRINCE OF ALIBI (Rowland and Clifford): Petersburg, Va., 27.

PRISONER AT THE RED GATE (Gaskill and MacVitty): Lincoln, Neb., 27. Ortonville 28. Morris 29. Benson 30. Huron Jan. 1.

PRINCE (Gaskell and MacVitty): Alexandria, Minn., 27. Detroit 28. Wadena 29. Staples 30. St. Cloud 31. Fortnight Jan. 1.

PRINCE (Rowland and Clifford): Scottdale, Pa., 27. Connellsville 28. Brownsville 29. Uniontown 30. Fairmont, W. Va., Jan. 1. Grafton 2. Elkins 3. Buckhannon 4. Weston 5. Morgantown 6.

PRINCE (Coast: Rowland and Clifford): Hanford, Cal., 27. Bakersfield 28. Pasadena 29. San Bernardino 30. Los Angeles 31-Jan. 6. San Diego 7.

PRINCE (No. 1: Rowland and Clifford): Washington, D. C., 25-30.

PRINCE (No. 2: Rowland and Clifford): Youngstown, O., 25-30. Sharon, Pa., Jan. 1. New Castle 2. E. Liverpool, O., 3. Wheeling, W. Va., 4-6.

PRINCE (Southern: Rowland and Clifford, Inc.): Lexington, Miss., 27. Yazoo City 28. Vicksburg 29. Shreveport, La., 30.

PRIZE UP (Klaw and Erlanger): Chicago, Ill., 31-Jan. 6.

PRIZE SLAVE (George H. Bubb): Goff, Kan., 27. Sabetha 28. Wetmore 29. Netawaka 30.

PUNCH (Vaughan Glaser): Milwaukee, Wis., 24-30. St. Paul, Minn., 31-Jan. 6.

PURSUIT OF THE (Henry B. Harris): Atlantic City, N. J., 26. 27. Altoona, Pa., 28. Wheeling, W. Va., 29.

QUINCY ADAMS SAWYER AND THE HOUSE (Gaskell and MacVitty): Cherokee, Okla., 27. Enid 28. Perry 29. Pawnee 30. Oklahoma City 31. Ardmore Jan. 1. Pauls Valley 2. McAlester 3. Muskogee 4. Vinita 5. Tulsa 6. 7.

QUIGLEY DAYS (Wagenhals and Kemper): Waco, Tex., 27. Fort Worth 28. Dallas 29. 30.

QUIGLEY DAYS (Wagenhals and Kemper): Toronto, Can., 25-30.

RAVEN THREADS (Richard J. Jose): Richmond, Va., Jan. 1-6.

RAYMOND, E. H., AND JULIA MARLOWE (Messrs Shubert): Boston, Mass., 18-30. Hartford, Conn., Jan. 3. 4.

REDEMPTION (Frederic Thompson): Columbus, O., 25-30.

REDS, THE (Henry B. Harris): New York city Aug. 31-Dec. 6.

REDS, THE (Francis (David Belasco): Chicago, Ill., Dec. 4-Jan. 20.

REGULAR, THE (Willis Amusement Co.): Ardmore, Okla., 27. Gallup, N. Mex., 28. Flagstaff, Ariz., 29. Prescott 30.

TEMPEST AND SUNSHINE (Woods and Chalker): Los Angeles, Cal., 24-30.

TEN NIGHTS IN A BARROOM: Chicago, Ill., 24-Jan. 12.

THAIS (Joseph M. Gatts): Hartford, Conn., 25-27. Springfield, Mass., 28-30. Waterbury, Conn., Jan. 1.

THIEF, THE (Eastern: George A. Sullivan): Sumter, S. C., 27. Orangeburg 28. Blackville 29. Augusta, Ga., 30.

THIEF, THE (Western: H. L. Emery): McAlester, Okla., 27. Oklahoma City 28. Lawton 29. Altus 30. Elk City Jan. 1. Mangum 2. Hobart 3. Anadarko 4. El Reno 5. Norman 6.

THIRD DEGREE (Central: United Play Co.): Buffalo, N. Y., 25-30.

THIRD DEGREE (Southern: United Play Co.): Marianna, Fla., 27. Tallahassee 28. Thomasville, Ga., 29. Valdosta 30.

THIRD DEGREE (Western: United Play Co.): San Francisco, Cal., 25-30. Oakland 31.

TOWN MARSHAL (O. L. Wee): Johnson, Pa., 27. Elkhorn 28. Reading 29. York Jan. 1. Altoona 2. 3.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.

TRAVELING SALESMAN (Henry B. Harris): Peoria, Ill., 25-27. Springfield 28-30. Indianapolis, Ind., Jan. 1-6. Dayton, O., 7-9.

TRAVELING SALESMAN (Western: A. S. Byers): Nampa, Ida., 27. Lewiston 28. Spokane 29. Wenatchee 30. Yakima Jan. 1. Ellensburg 2. Tacoma 3. Olympia 4. Centralia 5. Vancouver, B. C., 6.

TRAVELING SALESMAN (Eastern: A. S. Byers): Hoosick Falls, N. Y., 27. Bennington, Vt., 28. Rutland 29. Middlebury 30. Jamestown, N. Y., Jan. 1. Valley City 2. Fargo 3. Crookston, Minn., 4. Grand Forks, N. D., 5. Grafton 6.

TWIN SISTERS (Boston, Mass., 25-30. Hartford, Conn., Jan. 1.

UNCLE TOM'S CABIN (Western: William Kibble): Frankfort, Ill., 27. Marion, Ind., 28. Wabash 29. Huntington 30.

UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Charleston, W. Va., 27. Gallipolis, O., 28. Athens 29. Cambridge 30. Barnesville Jan. 1. Bellaire 2. Wheeling, W. Va., 3. 4. Marietta, O., 5. Parkersburg, W. Va., 6.

VIRGINIAN, THE (J. H. Feiner): Seattle, Wash., 24-30. Portland, Ore., 31-Jan. 6. Astoria 7.

WAGE, HELEN (Henry B. Harris): New York city Nov. 1—indefinite.

WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.

WAY DOWN EAST (Wm. A. Brady): Syracuse, N. Y., 25-30. Jersey City, N. J., Jan. 1-6.

WHITEWITCH, THE (F. H. Lockey): Louisville, Ky., 25-30.

WILSON, A. L. (Sidney R. Ellis): Jersey City, N. J., 25-30. Williamsport, Pa., Jan. 1. Burlington, N. J., 3.

WILSON, FRANCIS (Charles Frohman): Detroit, Mich., 25-30. Cleveland, O., Jan. 1-6.

WOMAN AGAINST WOMAN: Rochester, N. Y., 25-30.

WOMAN, THE (David Belasco): New York city Sept. 4—indefinite.

WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 21—indefinite.

ALCAZAR (Stock Company): Los Angeles, Cal., Sept. 25—indefinite.

ALHAMBRA (Morris and Rache): Chicago, Ill., Nov. 5—indefinite.

BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.

BOYD'S: Omaha, Neb., Oct. 1—indefinite.

BROOK (Geo. A. Hale): Westerlo, R. I.—indefinite.

BURBANK, CHESTER (M. Sherman): Grand Rapids, Mich., Sept. 4—indefinite.

BURGESS PLAYERS (H. W. Bishop): Osborne, Cal.—indefinite.

BLANEY STOCKERS: Philadelphia, Pa., Sept. 1—indefinite.

BOSTON PLAYERS (James A. Bushell): Baltimore, Md., Sept. 11—indefinite.

BROADWAY (Charles McCollum): Lawrence, Mass., Sept. 4—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.

CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.

COLLOSEUM: Chicago, Ill., Sept. 4—indefinite.

COLONIAL PLAYERS (Albert Tyler): Indianapolis, Ind., Dec. 25—indefinite.

COLUMBIA: Erie, Pa., Dec. 4—indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 4—indefinite.

CRESCENT: Mt. Vernon, N. Y.—indefinite.

CUMMINGS (H. P. Jackson): Pittsburg, Mass., Dec. 25—indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.

EMPIRE: Holyoke, Mass., Sept. 4—indefinite.

FAMILY: New York city Sept. 4—indefinite.

FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.

GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.

GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.

GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—indefinite.

GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

GRAND: Winnipeg, Man.—indefinite.

GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.

HARRISON, GERTRUDE: Ft. Worth, Tex.—indefinite.

HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.

IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.

IRVING PLACE (G. Amberg): New York city Nov. 20—indefinite.

JUNEAU: Milwaukee, Wis.—indefinite.

LAWRENCE (Del S. Lawrence): Vancouver, B. C.—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.

MACK-LEONE (Ernie Young): Chicago, Ill.—indefinite.

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MAJESTIC: Calgary, Can.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Snort North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 29—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPSENE: Montgomery, Ga., Nov. 9—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (T. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Hards): Cohoes, N. Y., Nov. 13—indefinite.
STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.
STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
TAYLOR (Chas. A. Taylor): Zanesville, O., Oct. 30—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VANE, MYRTLE (Eddie Diamond): Seattle, Wash., Dec. 10—indefinite.
WESCHLER (A. P. Weschler): Erie, Pa., Nov. 20—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (E. G. Hicks): Appleton, Wis., 24-30, Oshkosh 31-Jan. 6.
BELGRADE (L. L. Belgrade): Rutland, Vt., 25-Jan. 6.
BESSEY, JACK: Racine, Wis., 24-30.
BRECKENRIDGE, CHARLES: Ottumwa, Ia., 25-30, Bedford Jan. 1-6.
BROWN, KIRK: Williamsport, Pa., 25-30.
BROWN, NANCY (Fred S. Willard): Jamestown, N. Y., 25-30.
CHAMPLIN, CHAS.: Poughkeepsie, N. Y., Jan. 1-6.
CHASE-LISTER (Clarence Auskings): Neligh, Neb., 24-27, Ainsworth 28-Jan. 3, Long Pine 4-7.
CHAUNCEY-KEIFFER (Fred Chauncey): Warren, O., 25-30.
CHICAGO (Charles H. RossKam): Amsterdam, N. Y., 25-30, North Adams, Mass., Jan. 1-6.
COLONIAL (Cortland Hopkins): Fairfield, Me., 25-27, Caribou 28-30, Campbellton, Can., Jan. 1-3, Dalhousie 4-6.
DE ARMOND SISTERS (W. N. Smith): Bonham, Tex., 25-30.
EARLE (L. A. Earle): Butler, Pa., 25-30.
ELWYN, LORNE: Gloucester, Mass., 25-30.
FRANKLIN: Norwalk, O., 25-30.
GARSIDE (James L. Garside): Harrisburg, Ill., 25-30.
GRAYCE, HELEN (N. Ancell): Cumberland, Md., 25-30, McKeesport, Pa., Jan. 1-6.
HALL, DON C.: Baraboo, Wis., 18-30, Madison Jan. 1-13.
HARKINS, W. S.: St. John, Can., 23-Jan. 6.
HICKMAN-BESSEY (James D. Proudlove): Racine, Wis., 18-31, Kenosha Jan. 1-7.
HILLMAN'S (F. P. Hillman): Belleville, Kan., 24-27, Hill City Jan. 1-3.
HILLMAN'S IDEAL (Frank Manning): Scandia, Kan., 25-27, Republic, Neb., 28-30, Superior Jan. 1-3.
HOOVER (Grover Hoover): Taylorville, Ill., 25-30, Edwardsville, Jan. 1-6.
KEITH (Cato S. Keith): Battle Creek, Mich., 24-30.
KEYES SISTERS (Chester A. Keyes): Steubenville, O., 25-30, Tarentum, Pa., Jan. 1-6.
LA PORTE, MAE: Lima, O., 25-30.
LYNN (Jack Lynn): Plattsburgh, N. Y., 25-30.
MAHER, PHIL (Phil Maher): Oneonta, N. Y., 25-30.
MARKS, MAY A., BELL (R. W. Marks): St. Thomas, Can., 25-30.
MOREY (L. Le Comte and Flescher): Anthony, Kan., 25-30.
MURPHY'S COMEDIANS (Wm. H. Murphy): Franklin, La., 26-Jan. 6.
MURRAY AND MACKEY (John J. Murray): Poughkeepsie, N. Y., 25-30.
MYRKLE-HARDER (W. H. Harder): Newburgh, N. Y., 25-30.
PAIGE, AVIS: Elmira, N. Y., 25-30.
PHILLIPS (G. F. Phillips): Detroit, Mich., 24-30.
PICKERTS, FOUR (Willis Pickert): Raleigh, N. C., 25-30, Wilmington Jan. 1-6.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Jackson, Mich., 24-30.
SHANNON BROTHERS (Harry Shannon): Circleville, O., 25-30.
SPENCE THEATRE (Sohns and Bayis): Ellsworth, Kan., 25, 26, St. George 27, 28, Wamego 29, 30.
WHEELER SISTERS (Ion Carroll): Williamson, W. Va., 18-30.
WINNINGER, FRANK: Janesville, Wis., Jan. 1-6.
WOODS SISTERS: Brenham, Tex., 25-27.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Louisville, Ky., 25-27.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Milwaukee, Wis., 24-27, St. Louis, Mo., 31-Jan. 6.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Marion, Ind., 26, Freeport, Ill., 28, Crawfordsville, Ind., 30.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BEAUTY SPOT: Clearfield, Pa., 28, Warren Jan. 1.
BERNARD, SAM (Messrs. Shubert): Pittsburgh, Pa., 25-30.
BLACK PATTI (R. Voelckel): Palestine, Tex., 27, Longview 28, Marshall 29, Texarkana, Ark., 30.
BOHEMIAN GIRL (Milton and Sargent Aborn): Chicago, Ill., 17-30.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Philadelphia, Pa., 25-Jan. 13.
BRIGHT EYES (Jos. M. Galtes): Denver, Colo., 24-31, Colorado Springs Jan. 1, Pueblo 2.
BUSTER BROWN (Buster Brown Amusement Co.): Hopkinsville, Ky., 27, Bowling Green 28, Columbia, Tenn., 29, Nashville 30.
CAMPUS, THE (Chas. V. Kavanagh): Chicago, Ill., 24-Jan. 6.
CARLE, RICHARD (Frazee and Lederer): Natchez, Miss., 27, Vicksburg 28, Shreveport, La., 29, Beaumont, Tex., 30, Houston 31, Jan. 1, Galveston 2, San Antonio 3, 4, Austin 5, Waco 6.
CAT AND THE FIDDLE (Chas. A. Sellon): Waterbury, Conn., 27, Torrington 28, Winsted 29, Pittsfield, Mass., Jan. 1, Cohoes, N. Y., 3, Clearfield, Pa., 5, Rome, N. Y., 6.
CHOCOLATE SOLDIER (F. C. Whitney): Montreal, Can., 25-30, London Jan. 6.
CHOCOLATE SOLDIER (F. C. Whitney): Sunbury, Pa., 28, Alliance, O., Jan. 5.
CHOCOLATE SOLDIER (Western; F. C. Whitney): Boulder, Colo., 27, Colorado Springs 28, Victor 29, Pueblo 30, Leadville Jan. 1, Grand Junction 2, Ogden, U., 3, Salt Lake City 4-6.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): Grand Rapids, Mich., 28-30.
COW AND THE MOON (Chas. A. Sellon): Belleville, Can., 27, Brockville 28, Ottawa 29, 30, Ogdensburg, N. Y., Jan. 1, Watertown 2.
COWBOY GIRL (G. E. Ainsworth): Pittston, Pa., 27, Plymouth 28, Hazleton 29, Lebanon 30.
COWBOY GIRL (H. H. Whittier): Charleston, W. Va., 27.
DRESSLER, MARIE (Lew Fields): Cleveland, O., 25-30.
ECHO, THE (E. A. Weil): Cincinnati, O., 24-30.
ELTINGE, JULIAN (A. H. Woods): Baltimore, Md., 25-30.
EMERY MUSICAL COMEDY (Markovics and Larocque): Denton, Tex., 27, 28, Weatherford 29, 30, Thurber Jan. 1, 2, Strawn 3, 4, Cisco 5, 6.
FANTASMA (Edwin Warner): Pittsburgh, Pa., 25-30.
FATTY FELIX (H. W. Link): Jackson, O., 27, Portsmouth 29, Ironton 30, Maysville, Ky., Jan. 1, Cynthiana 2, Paris 3, Richmond 4, Mt. Sterling 5, Shelbyville 6.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Hannibal, Mo., 30, Concordia, Kan., Jan. 11.
FOLLIES OF 1911 (Florenz Ziegfeld): Philadelphia, Pa., 11-30.
FORTY-FIVE MINUTES FROM BROADWAY: Altoona, Pa., 29, Annapolis, Md., 6.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): Boston, Mass., 25-Jan. 6.
GERMAN AMERICAN OPERA (M. Hazin): New York city Dec. 25—indefinite.
GIRL IN THE TRAIN (C. Wm. Kolb): Indianapolis, Ind., 25-27, Louisville, Ky., 28-30, Dayton, O., Jan. 1, Springfield 2, Columbus 3, 4.
GIRL OF MY DREAMS (Joseph Galtes): Cincinnati, O., 24-30.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Houston, Tex., 27, Galveston 28, Austin 29, San Antonio 30, El Paso Jan. 1, San Diego, Cal., 3, Los Angeles 4-6.
GLASER, LULU (Werba and Luescher): Indianapolis, Ind., 25-27, Toledo, O., 29, 30, Chicago, Ill., 31—indefinite.
GORDON, KITTY (Jos. M. Galtes): New York city Oct. 19—indefinite.
GRAND OPERA (P. Grazi): San Francisco, Cal., Nov. 15-Jan. 6.
GUNNING, LOUISE (Messrs. Shubert): Buffalo, N. Y., 25-30.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): Crawfordsville, Ind., Jan. 2, Lafayette 4.
HELD, ANNA (Florenz Ziegfeld, Jr.): San Francisco, Cal., 18-30.
HEN PECKS, THE (Lew Fields): Brooklyn, N. Y., 25-30, New York city Jan. 1-6.
HERZ, RALPH (Jos. M. Galtes): Syracuse, N. Y., 25-27, Buffalo 28-30.
HIS HONOR THE MAYOR: Philadelphia, Pa., 25-30.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
HOMAN STOCK: Providence, R. I.—indefinite.
JACINTA (John Cort): Washington, D. C., 25-30, Baltimore, Md., Jan. 1-6.
JANIS, ELSIE (Charles Dillingham): Philadelphia, Pa., 25-Jan. 6.
KISS WALTZ (Messrs. Shubert): Chicago, Ill., Dec. 24—indefinite.
LAMBARDI OPERA: Butte, Mont., Jan. 2, 3.
LA RUE, GRACE (Byron Chandler): New York city 11-30.
LAVOLLE FRENCH OPERA (Jules Lavolle): New Orleans, La., Nov. 14—indefinite.
LET GEORGE DO IT (Leffler-Bratton): St. Paul, Minn., 24-30, Minneapolis 31-Jan. 6.
LEWIS, DAVE (Rowland and Clifford): Logan, U., 27, Salt Lake City 28-30, Ogden Jan. 1, Rock Springs, Wyo., 2, Laramie 3, Cheyenne 4, North Platte, Neb., 5.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Brooklyn, N. Y., 25-30, Washington, D. C., Jan. 1-6.

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LITTLE MISS KUT-UP (L. W. Wilson): Waverly, N. Y., 27, 28. Corning 29, 30.
LOOPING THE LOOP (Tom Morris): Lewiston, Pa., 25-27. Huntington 28-30. Johnstown Jan. 1-3.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24—indefinite.
McFADDEN'S FLATS (Barton and Wiswell): Cleveland, O., 24-30. South Bend, Ind., 31-Feb. 3.
MADAME SHERRY (Special): Woods, Frazee and Leavitt): Bangor, Me., 27, Lowell, Mass., 28. Haverhill 29. Salem 30. Taunton 31. New Bedford 1. Fall River 2.
MADAME SHERRY (Co. A): Woods, Frazee and Leavitt): Spokane, Wash., 24-30. Lewiston, Ida., 31. Colfax, Wash., 28. Walla Walla 29. Yakima 30. Tacoma 31. Jan. 1. Victoria, B. C., 2. Bellingham, Wash., 3. Vancouver, B. C., 4-6.
MADAME SHERRY (Co. B): Woods, Frazee and Leavitt): Parsons, W. Va., 27. Grafton 28. Morgantown 29. McKeesport, Pa., 30. Uniontown Jan. 1. Zanesville, O., 2. Bellair 3. Steubenville 4. New Castle Pa., 5. Canton, O., 6.
MADAME SHERRY (Co. C): Woods, Frazee and Leavitt): Mitchell, S. D., 27. Huron 28. Watertown 29. Brookings 30. Sioux Falls 31. Spencer, Ia., 2. Emmettsburg 3. Ft. Dodge 4. Austin, Minn., 6. Albert Lea 7. Owatonna 8.
MADAME SHERRY (Co. D): Woods, Frazee and Leavitt): Duquoin, Ill., 27. Marion 28. Anna 29. Cairo 30. Paducah, Ky., Jan. 1. Princeton 2. Hopkinsville 3. Clarksville, Tenn., 4. Jackson 5. Jonesboro, Ark., 6.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Memphis, Tenn., 25-27. Hot Springs, Ark., 28. Little Rock 29. Poplar Bluff, Mo., 30. Alton, Ill., 31. Vincennes, Ind., Jan. 1.
MODEST SUZANNE (A. H. Woods and H. H. Frazee): Cleveland, O., 25-30. New York city Jan. 1—indefinite.
MONTGOMERY AND STONE (Charles Dillingham): Portland, Ore., 25-27. Victoria, Can., 28. Vancouver 29, 30.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—indefinite.
MUTT AND JEFF (Co. B; Gus Hill): Fayetteville, Ark., 27. Moberly, Mo., Jan. 4.
MUTT AND JEFF (Co. C; Gus Hill): Boston, Mass., Nov. 27—indefinite.
MUTT AND JEFF (Co. D; Gus Hill): Washington, D. C., 25-30. New York city Jan. 1—indefinite.
MY FRIEND FROM DIXIE (Palmer Kellogg): Newark, N. J., 25-30. Atlantic City Jan. 1-3. Camden, 4-6.
NAUGHTY MARIETTA (Arthur Hammerstein): Jacksonville, Fla., 30, 31.
NEVER HOMES (Lew Fields): New York city Oct. 9-Dec. 30.
NEWLYWEDS AND THEIR BABY (Eastern; Lederer-Britton): Wheeling, W. Va., 25-27. Canton, O., 28. Alliance 29. Sharon, Pa., 30.
NEWLYWEDS AND THEIR BABY (Western; Lederer-Britton): Denver, Colo., 24-30. Victor 31.
OLY PHIL: Rome, N. Y., 29, 30.
PARK MAIDEN, THE: Rochester, N. Y., 25-30. Waterbury, Conn., Jan. 2.
PEGGY (Thomas W. Ryley): New York city Nov. 7—indefinite.
PINAFORE (Messrs. Shubert): New York city Nov. 20.
PINK LADY (Klaw and Erlanger): Boston, Mass., Nov. 11—indefinite.
PINK LADY (Klaw and Erlanger): St. Louis, Mo., 24-30.
PINK LADY (Klaw and Erlanger): Toledo, O., 31-Jan. 6.
QUAKER GIRL (Henry B. Harris): New York city Sept. 4—indefinite.
REDS, THE REDS (Frederic McKay): Omaha, Neb., 24-27. Lincoln 28. Lawrence, Kan., 29. Topeka 30. Kansas City, Mo., 31-Jan. 6.
SCHUTZ PARTEI (Messrs. Shubert): Chattanooga, Tenn., 27. Nashville 28. Memphis 29, 30.
SCHOOL DAYS (Stair and Havlin): St. Joseph, Mo., 24-30. Omaha, Neb., 31-Jan. 6.
SERBIAN OPERA (Joseph Sheehan): Reno, Nev., 31. Jan. 1.
SIDNEY, GEORGE (Frank Whitbeck): Portland, Ore., 17-30. Eugene Jan. 1. Medford 2. Grant Pass, Cal., 3. Chico 4. Marysville 5.
SMART SET (Charles E. Evelyn): St. Louis, Mo., 24-30. Kansas City, 31-Jan. 6.
SOUL KISS (Mittenthal Bros.): Indianapolis, Ind., 24-30.
SPRING MAID (Werba and Luescher): Sioux City, Ia., 27. Omaha, Neb., 28-30. Kansas City, Mo., 31-Jan. 13.
SPRING MAID (Werba and Luescher): Trenton, N. J., 25-27. Harrisburg, Pa., 29, 30. Reading Jan. 1, 2. Scranton 3-5. Easton 6.
SUNNY SOUTH (J. C. Rockwell): Montour Falls, N. Y., 28. Penn Yan 29. Newark 30. Geneva Jan. 1. Holly 2. Albion 3. Medina 4. Oakfield 5.
SUNDAY (VALESKA (Lee Harrison): Chicago, Ill., Nov. 10—indefinite.
SWEETEST GIRL IN PARIS (Harry Askin): New Orleans, La., 24-30. New Iberia 31. Galveston, Tex., Jan. 1. Houston 2, 3. Austin 4. San Antonio 5, 6.
SYLVIA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14—indefinite.
THREE ROMEOS (Messrs. Fellner and Dreyfus): New York city Nov. 13—indefinite.
THREE TWINS (Philip H. Niven): Carlisle, Pa., 27. Lebanon 28. Phoenixville 29. Pottstown 30. Allentown Jan. 1. Mauch Chunk 2. Bethlehem 3. West Chester 4. York 5. Reading 6.
THREE TWINS (Western; F. A. Wade): Medford, Ore., 27. Chico, Cal., 29. Sacramento 30. San Francisco 31-Jan. 6.
TRAVILBY, EMMA (Oscar Hammerstein): St. Paul, Minn., 31-Jan. 6.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 24-30.
VIENNESE OPERA (M. Hazin): New York city Dec. 25—indefinite.
WARD AND VOKES (Stair and Havlin): Detroit, Mich., 24-30.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—indefinite.
WILLE'S MUSICAL COMEDY (J. B. Wille): Watertown, N. Y., 25-30.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOODRUFF, HENRY (Mort H. Singer): Owensboro, Ky., 27. Henderson 28. Boonville, Ind., 29. Evansville 30. Lexington, Ky., Jan. 1.

MINSTRELS.

BIG CITY (Jas. W. Vogel): Gouverneur, N. Y., 27. Canton 28. St. Albans, Vt., 29. Burlington 30. Brattleboro Jan. 1.
DOCKSTADER'S, LEW: Macon, Ga., 4. Jacksonville, Fla., 5.
DOWN IN DIXIE: Albany, Ga., 29.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
FIELD'S, AL. G.: Charleston, W. Va., 29. Parkersburg 30. Wheeling Jan. 1.
GEORGIA TROUBADOURS (Wm. G. McCabe): Marshall, Mo., 27. Armstrong 28. Higbee 29. Centralia 30. Jefferson City Jan. 1. California 2. Knobposter 3. Lamar 5.
RICHARDS AND PRINGLE'S: Woodland, Cal., 27. Colusa 28. Willows 29. Corning 30. Red Bluff 31.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Fall River, Mass., 25-30. Boston Jan. 1-6.
AMERICANS (Ed. D. Miner): St. Louis, Mo., 24-30. Indianapolis, Ind., 31-Jan. 6.
BERMAN SHOW (Jack Singer): Baltimore, Md., 25-30. Washington, D. C., Jan. 1-6.
BELLES OF THE BOULEVARD (Fred McAllen): Cincinnati, O., 24-30. Chicago, Ill., 31-Jan. 6.
BEN WELCH (Jack Singer): St. Paul, Mn., 24-30. Omaha, Neb., 31-Jan. 6.
BIG BANNER (Gallagher and Shean): New York city 25-30. Philadelphia, Pa., Jan. 1-6.
BIG GAIETY (W. A. Miller): Cleveland, O., 25-30. Toledo 31-Jan. 6.
BIG REVIEW (Henry P. Dixon): Minneapolis, Minn., 24-30. St. Paul 31-Jan. 6.
BOHEMIANS (Al. Lebin): Washington, D. C., 25-30. Baltimore, Md., Jan. 1-6.
BON TONS (Jess Burns): Boston, Mass., 25-30. Albany, N. Y., Jan. 1-3. Schenectady 4-6.
BOWERY (Hurtig and Seamon): Providence, R. I., 25-30. Boston, Mass., Jan. 1-6.
BROADWAY GIRLS (Henry Shapiro): Kansas City, Mo., 24-30. St. Louis 31-Jan. 6.
CENTURY GIRLS (Morris Weinstock): Cincinnati, O., 24-30. Chicago, Ill., 31-Jan. 13.
CHERRY BLOSSOMS (Max Armstrong): Omaha, Neb., 24-30. Kansas City, Mo., 31-Jan. 6.
COLLEGE GIRLS (Chas. Foreman): Hoboken, N. J., 25-30. New York city Jan. 1-13.
COLUMBIA (Frank Lozier): New York city 25-Jan. 6.
COZY CORNER GIRLS (Louis Watson): New York city 25-30. Philadelphia, Pa., Jan. 1-6.
CRACKERJACKS (Bob Manchester): Albany, N. Y., 25-27. Schenectady 28-30. Brooklyn Jan. 1-6.
DAFFYDILS (Sam Rice): Boston, Mass., 25-30. Montreal, Can., Jan. 1-6.
DARLINGS OF PARIS (Chas. Taylor): New York city 25-Jan. 6.
DREAMLAND (Dave Marion): Brooklyn, N. Y., 25-30. New York city Jan. 1-6.
DUCKLINGS (Frank Calder): St. Paul, Minn., 24-30. Omaha, Neb., 31-Jan. 6.
FOLLIES OF THE DAY (Barney Gerard): Baltimore, Md., 25-30. Cleveland, O., Jan. 1-6.
GAY WIDOWS (Louis J. Oberwerth): Milwaukee, Wis., 24-30. Minneapolis, Minn., 31-Jan. 6.
GINGER GIRLS (Hurtig and Seamon): Pittsburgh, Pa., 25-30. Cleveland, O., 31-Jan. 6.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Kansas City, Mo., 24-30. St. Louis 31-Jan. 6.
GIRLS FROM MISSOURI (Louis Talbot): Indianapolis, Ind., 24-30. Louisville, Ky., 31-Jan. 6.
GIRLS FROM RENO (James Madison): Philadelphia, Pa., 25-30. Wilkes-Barre Jan. 1-6.
GOLDEN CROOK (Jas. Fulton): New York city 25-30. Philadelphia, Pa., Jan. 1-6.
HASTINGS'S BIG SHOW (Harry Hastings): St. Louis, Mo., 24-30. Louisville, Ky., 31-Jan. 6.
HIGH SCHOOL GIRLS (Arthur Gorman): Louisville, Ky., 24-30. Cincinnati, O., 31-Jan. 6.
HONEYMOON GIRLS (Al. Rich): Washington, D. C., 25-30. Pittsburgh, Pa., Jan. 1-6.
IDEALS (Sam Robinson): Wilkes-Barre, Pa., 24-30. Scranton, Pa., Jan. 1-6.
IMPERIALS (Jim Williams): Scranton, Pa., 25-30. New York city Jan. 1-13.
JARDIN DE PARIS (Burt Hendricks): Newark, N. J., 25-30.
JERSEY LILIES (Wm. Jennings): Schenectady, N. Y., 24-27. Albany 28-30. Fall River, Mass., Jan. 1-6.
KENTUCKY BELLES (Mike Fenton): Montreal, Can., 25-30. Toronto Jan. 1-6.
KNICKERBOCKERS (Louis Robie): Buffalo, N. Y., 25-30. Rochester Jan. 1-6.
LADY BUCCANEERS (Harry M. Strouse): Brooklyn, N. Y., 25-Jan. 6.
LOVE MAKERS (Dave Guran): Toronto, Can., 25-30. Buffalo, N. Y., Jan. 1-6.
MAJESTICS (Davis Gordon): Toledo, O., 24-30. Chicago, Ill., Jan. 1-6.
MERRY BURLESQUERS (Joe Leavitt): Rochester, N. Y., 25-30. Buffalo Jan. 1-6.
MERRY MAIDENS (Edward Shafer): Brooklyn, N. Y., 18-30. New York city Jan. 1-6.
MERRY WHIRL (J. Herbert Mack): New York city 18-30. Springfield, Mass., Jan. 1-3. Worcester 4-6.
MIDNIGHT MAIDENS (Wm. S. Clark): Philadelphia, Pa., 25-30. Brooklyn, N. Y., Jan. 1-6.
MISS NEW YORK, JR. (Wm. Fennessy): Detroit, Mich., 25-30. Chicago, Ill., 31-Jan. 6.
MOULIN ROUGE (Jos Pine): Toronto, Can., 25-30. Rochester, N. Y., Jan. 1-6.
PACEMAKERS (T. M. Harg): Jersey City, N. J., 25-30. Boston, Mass., Jan. 1-6.
PAINTING THE TOWN (Holliday and Carter): Brooklyn, N. Y., 25-30. Newark, N. J., Jan. 1-6.
PARKING PARADE (M. Messing): Omaha, Neb., 24-30. Kansas City, Mo., 31-Jan. 6.
PAT WHITE'S GAIETY (Walter Greaves): Pittsburgh, Pa., 25-30. Johnstown Jan. 1. Altoona 2. Harrisburg 3. Reading 4. Allentown 5. Chester 6.
QUEEN OF BOHEMIA (Henry P. Jacobs): Philadelphia, Pa., 25-30. Baltimore, Md., Jan. 1-6.
QUEENS OF THE FOLIES BERGERE (Gallagher and Shannon): New York city 18-30. Brooklyn, N. Y., Jan. 1-13.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Minneapolis, Minn., 24-30. St. Paul 31-Jan. 6.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Detroit, Mich., 24-30. Toronto, Ont., Jan. 1-6.
ROSE SYDELL'S (W. S. Campbell): Newark, N. J., 25-30. Hoboken Jan. 1-6.
RUNAWAY GIRLS (Peter S. Clark): Boston, Mass., 25-30. New York city Jan. 1-6.
SAM DEVERE'S (Louis Stark): Buffalo, N. Y., 25-30. Detroit, Mich., Jan. 1-6.
SOCIAL MAIDS (Hurtig and Seamon): Milwaukee, Wis., 24-30. Minneapolis, Minn., 31-Jan. 6.
STAR AND GARTER (Frank Weisberg): Chicago, Ill., 24-30. Detroit, Mich., 31-Jan. 6.
STAR SHOW GIRLS (John T. Baker): Chicago, Ill., 24-Jan. 6.
TAXI GIRLS (Hurtig and Seamon): Chicago, Ill., 24-30. Milwaukee, Wis., 31-Jan. 6.
TIGER LILIES (D. E. Williamson): Chicago, Ill., 24-30. Milwaukee, Wis., 31-Jan. 6.
TROCADEROS (Chas. H. Waldron): Rochester, N. Y., 25-30. Schenectady Jan. 1-3. Albany 4-6.
VANITY FAIR (Bowman Bros.): Springfield, Mass., 25-27. Worcester 28-30. Providence, R. I., Jan. 1-6.
WATON'S BURLESQUERS (W. B. Watson): Cleveland, O., 25-30. Pittsburgh, Pa., Jan. 1-6.
WHIRL OF MIRTH (Louis Stark): Philadelphia, Pa., 25-30. Jersey City, N. J., Jan. 1-6.
WORLD OF PLEASURE (Geo. H. Fitchett): Louisville, Ky., 25-30. Cincinnati, O., 31-Jan. 6.
YANKEE DOODLE (Sol Meyer): Chicago, Ill., 18-30.
ZALLAH'S OWN (W. C. Cameron): Harrisburg, Pa., 25-30.

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MISCELLANEOUS.

DANTE'S INFERNO PICTURES: Junction City, Kan., 25-27.
HOFFMAN, GERTRUDE: Louisville, Ky., 25-30.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdew): St. Louis, Mo., 24-30, Chicago, Ill., 31-Jan. 13.

A GERMAN PROTEST.

Frank Wedekind and Otto Borngraber are now assuming the halo of martyrdom because the German censor has snuffed out The First Humans and Death and the Devil, with which they had expected to regale the Berlin public. As a sympathetic measure Dr. Max Halbe, one of Germany's leading litterateurs, and several of his colleagues, have resigned their seats on the advisory board of the censorship, because their advice has apparently not been followed.

In the *Berliner Tageblatt* Wedekind and Borngraber published a signed protest against the suppression of their dramas, and an appeal to the public for protection from autocratic encroachment on their rights:

"We herewith protest against the official suppression of Die ersten Menschen (The First Humans) on all stages of Bavaria, and of Totentanz (Death and the Devil) on various stages of Germany, against the limitation of our sphere of activity, of our mentally artistic individuality, of our inner and outward development. We protest against a police guardianship of the cultured public, of our people as a whole, who alone have the right to judge or to condemn their poets. We have not formed a duumvirate for the purpose of poisoning the people's soul with united forces; for, indeed, we fight as two almost diametrically opposed individuals for entirely diversified aims of culture, religion, and art. But we are as one in the defense of our liberty, the liberty of the poets and thinkers, and the spiritual liberty of our people. We fight not merely for our two selves, but for all who suffer with us and after us. We herewith invite the thinkers and the sentient of all classes to join with us in protesting against the outrages of the censorship."

SAID TO THE MIRROR.

"What a difference twenty-five years has made in theatricals in the Mid-West," remarks F. E. Foster, the Mirror's representative at Iowa Falls. "I was forcibly reminded of this the other day in noticing the variance of theatrical offerings at Minneapolis last week, and for the same week twenty-five years ago. Erminie was the big attraction there, and the names in the cast are new to many who to-day take an interest in current theatricals. Marion Manola headed the company, which included the names of Isabelle Urquhart, Annie Leslie, May Stewart, Florence Thropp, Mame Sutton, W. A. Daboll, Fred Solomon, George Appleby, Carl Irving, Fred Clinton, A. W. Maflin, Charles B. Stevens, and a chorus of forty. The following week found the old Carleton opera company singing Nanon and The Drum Major's Daughter. These attractions were seen at the old Grand Opera House, while a panorama of the Battle of Atlanta and a dime museum were counter attractions. Nor was the popular priced melodrama neglected in those days for The Banker's Daughter held forth at the old Pence Opera House. Contrasted with the current bills we find three houses playing legitimate attractions with The Girl in the Train at the Metropolitan, Lyman Howe Travel Festival at the Shubert, and Willie Live, the Boy Detective, at the Bijou. Four houses, including the Orpheum, the Unique, the New Grand and the Lyric were offering vaudeville and moving pictures. In burlesque, two houses were doing a thriving business with The Ducklings on the Western wheel at the Dewey and Ben Welch Burlesquers of the Eastern wheel at the Gayety. The contrast is so marked that one wonders what 1936 will offer for comparison with the present array of attractions."

RECEPTION FOR BATTLESHIP CREWS.

One of the largest receptions ever held in Manhattan will take place to-night at the Grand Central Palace, the large auditorium above the Lexington Avenue Station on Forty-second Street. Eight thousand men from the largest of the nation's battleships, which are docked this week in New York Harbor, will attend as guests of the Navy Reception Committee. The entertainment will be furnished by all the available stars, both of opera and vaudeville. The immense hall has been decorated with the national colors and Christmas greens. There will be smoking and everything which will go toward making the occasion a memorable one.

A DICKENS LETTER.

The Sotheby's, in London, disposed of a letter on Dec. 7, which was written by Charles Dickens under the date of April 27, 1870. From Gad's Hill he sent this message to C. H. Wigram: "With the exception of the Theatrical Fund (to which I stand pledged), I can attend no more public dinners this year. I have excused myself in many meritorious cases on this ground, and go back into the country next month expressly to avoid hot rooms and speechmaking." He died only a few weeks later.

In the sale of Dec. 14, were some interesting manuscripts by Charles Reade. They included "Gold," which was the original of "It's Never Too Late to Mend;" "The Wandering Heir," and "Foul Play," which was written in collaboration with Dion Boucicault. The autograph of the prologue and the first two acts are in Reade's writing, with numerous notes by Boucicault. With it is Reade's account of the quarrel and the reconciliation of the collaborators.

On the same day, a Sheridan collection was also offered, as well as the parchment testimonial from the Committee of the Actors' Benevolent Fund, established at Drury Lane, "To the truly benevolent David Garrick, Esq."

Another interesting item was a copy of Clement Scott's "From the Bells to Arthur," with an autograph letter of Sir Henry Irving to Sir Walter Besant, and a memorandum of Ellen Terry.

LANTELME'S GRAVE PILLAGED

The tomb of Mme. Lucie Lantelme, who was the most beautiful woman in Paris, was desecrated by ghouls on the night of Dec. 21, and an unsuccessful attempt made to rob the casket of the valuable jewelry buried with the famous actress. An investigation was immediately made by the magistrate, but the marauders escaped from Pere La Chaise, although one of them was wounded in making his getaway, as a trail of blood was discovered leading from the tomb to the outside of the cemetery. When the police arrived they threw lighted paper into the tomb to test the air before entering. The thieves had strewn the floor with cotton wool and other debris and that caught fire. It was an hour before the flames could be extinguished, but they did little damage and did not reach the tombs.

Mme. Lantelme, who was the daughter of a janitor, achieved great success as a comedienne. She was the wife of Alfred Charles Edwards, a millionaire, who was the founder and first editor of Le Matin. She was drowned July 24 in a mysterious fall from her yacht on the Rhine and with her were buried in the Edwards's family vault the gems that she then wore. It is supposed the grave robbers were after the jewels, among which was an $80,000 pearl necklace.

The necklace was found by the police in an envelope under Mme. Lantelme's head.

THE BUTTERFLY ON THE WHEEL.

The Butterfly on the Wheel, in which Lewis Waller originally played in London, has closed its career in that city. It is understood that Mr. Waller has acquired the American rights to the play, and expects to produce it himself in New York. As he is engaged at the Century Theatre in The Garden of Allah, and gave that entertainment its chief histrionic success, he probably will not appear in the cast of The Butterfly on the Wheel when it is done in New York. Originally Charles Frohman announced the drama for Marie Doro, so she will doubtless remain in the cast. Mr. Waller has not given up his plan for presenting Henry the Fifth at matinees. He has, however, canceled his projected trip to Australia, with the intention of remaining in this country for the entire season.

RESIGNATION OF CENSOR OF PLAYS.

George A. Redford, of London, resigned his post as Official Examiner of Plays under the Lord Chamberlain on Dec. 21. It is generally understood that the step was due to his dissatisfaction at the appointment of Charles Brookfield to the Assistant Censorship. His only statement on retiring was "Seventeen years of reading bad plays is quite enough for any man." In spite of the condemnation by the British press of the Lord Chamberlain's appointment of Brookfield to the Assistant Censorship, the vacant post will probably be filled by promoting Brookfield. Redford's resignation, in spite of his inconsistencies, is generally regretted by Londoners.

NEW FOLIES OPENED.

A crowd of over a thousand people assembled in the new Folies Bergere at Broadway and Forty-eighth Street last Wednesday to witness the opening of the new café chantant. George M. Cohan and John Rumsey were the guests of the management on the previous night, and Wednesday's prospective habitues of the place included many people prominent on Broadway. The decorations of the new musical resort are in white and lavender, with Wedgewood cameos on the ceiling. The stage is in the main room, and is twenty-two feet deep. The cabaret entertainment last week was well received.

PINCHES FOR CLARA MORRIS

Clara Morris, who has been confined to her home, in Yonkers, for more than two years, received twenty tiny strawberry finches, or Japanese birds, which were sent to her by Baron Uchida, former Minister to America from Japan. The Baron was a great admirer of Miss Morris when she was on the stage. Miss Morris now sees no visitors, and her blindness is nearly total. Her husband's name, as every one knows, is not Marriott, as was erroneously published in a recent number of the MIRROR, but Harriott.

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ŒDIPUS IN LONDON

Covent Garden is to be extensively altered for the production of Œdipus Rex by Martin Harvey on Jan. 15, operations beginning after the opera season. As the steps of the King's palace extend into the auditorium, the stall floor is to be raised. Special electrical appliances are being installed in the gallery for the novel effects which are to be obtained in lighting. This production and the one at the Olympia are expected to show London something new in the way of spectacular entertainment.

PLANS FOR NEW THEATRE IN HARLEM.

Plans have been filed for the new theatre to be erected for the Johnson Amusement Company in the south side of One Hundred and Thirty-eighth Street, four hundred and fifty feet east of Lenox Avenue, with a frontage of eighty feet and a depth of ninety-four feet. There will be studios in the building, the cost of which Thomas W. Lamb, architect, estimates at $55,000. The playhouse will have a seating capacity of nine hundred.

MAYOR A PLAYWRIGHT.

Mayor Whitlock, of Toledo, O., is about to write a play for David Belasco. The Mayor is a writer of experience and has dealt with the lower classes in novels and short stories. The arrangement with Belasco was made while the manager was in that city superintending the production of The Woman by a second company.

CUES.

Elsie Janis introduced a song of her own making last week at the Grand Opera House. It was called, "Foh de Lawd's Sake, Play a Waltz."

Marion Russell, author of Home Ties, The Little Church Around the Corner, Nell of the Halls, and The Half-Breed, is visiting Los Angeles, Cal., to obtain local color for a dramatization of Bret Harte's "Her Letter."

Announcements have been made of the marriage of Veronica Keatinge to Lieutenant Stanton Leigh Hunt Hasard, U. S. N. Miss Keatinge is a popular stock star, and recently appeared with success as Kundry in the dramatic version of Parsifal. She is a sister of Eugene McGillan, general director for the United Play Company, and of T. Edward McGillan, director of the College Theatre Stock company, Chicago.

The many friends of Catherine Cameron who have admired her work on the dramatic and vaudeville stage would be surprised to see her in her own novelty shop on Fifth Avenue, where she now presides as owner, having successfully established herself as a business woman.

The clever Pauline was again seen in New York last week at the Alhambra. His charm of personality and artistic finish have improved greatly since his last appearance in the metropolis. The many curtains he received last week proved the popularity of this clever headliner.

The Open Shutter, a play founded on the novel by Clara Louise Burnham, will not be produced by H. A. Lewis as previously announced. Richard H. Gibbon, of this city, who has made the dramatization, has not arranged as yet for the production.

Louise Muldener, who recently closed with Uncle Sam, is in New York for the holidays.

Henry W. Savage has gone on a yacht cruise in the Caribbean Sea. The trip is to last two weeks.

Sophie Brandt will appear in vaudeville Christmas week in Buffalo.

W. P. Cullen's Golden Girl company disbanded Dec. 2 in Portland, Ore.

Annie Yeamans suffered from a cold last week and was unable to act. Her daughter, Lydia Yeamans-Titus, substituted for her in Utica.

Louise Dresser may reopen soon in her play, The Lovely Liar, which closed in Chicago on Dec. 2.

Clifford Bruce is to star in Canada in The Thief.

Among the plays to close for a Christmas week vacation are Over Night, Cy Whittaker's Place, Mother, Forty-five Minutes from Broadway, and The Boss. The Witching Hour and Salvation Nell closed Saturday.

Eugenie Blair is to open soon in The Test.

The new Shubert Theatre in Newark will be opened on Jan. 8 with a performance of The Never Homes. This theatre is at Broad and Fulton Streets.

Arthur Byron has been engaged to support May Irwin in her new farce, She Knows Better Now, which will be seen in New York after the holidays. Miss Irwin will play a short road tour in New England previous to her Broadway engagement.

Amy Lowell, sister of President A. Lawrence Lowell, of Harvard, has resigned from the Executive Committee of the new Toy Theatre, now nearing completion in Lime Street, Boston, which will be opened early in 1912. The theatre was formerly a stable, and has been made over to contain a small stage and an auditorium to seat 130 people. Some of Boston's foremost literary folk are behind the movement, and they expect to produce plays there which cannot be seen on the professional boards. The expense of the enterprise is borne by a board of trustees. Miss Lowell's resignation is due to hitches with the rest of the committee as to the policy of the tiny playhouse. The rest of the committee are Mrs. Lyman Gale, Joseph Lindon Smith, Horace B. Stanton, and W. C. Wilson, the producer. They will still include in the proposed repertoire Miss Lowell's translation of De Musset's Caprice.

The Messiah is to be sung, as usual, by the Oratorio Society at Carnegie Hall on Dec. 27, and will be repeated on Dec. 29.

Major-General Daniel E. Sickles sat in a box at the performance of The Littlest Rebel on Dec. 22.

The Friars gave an old-fashioned Christmas Eve party, on Dec. 24, at the Monastery, for friends and guests. Santa Claus arrived promptly at midnight. The committee in charge consisted of Jerome Siegel, chairman; Jean Hayes, and William B. McMechen.

Corinne Melville, eleven years old, formerly in Madame Butterfly, is seriously ill at St. Mary's Hospital, Duluth, Wis. Falling on the stage, she broke her leg and had to have two operations performed immediately.

Mrs. Julian Boyce, an actress, living at the Belleclaire, last week identified a quantity of jewelry stolen from her apartment Dec. 4, and found in possession of Emanuel Rosenthal, arrested in Norfolk, Va.

A dozen horses used in The Garden of Allah, at the Century Theatre, Sixty-third Street and Central Park West, took fright at an automobile one night last week when they were waiting in Sixty-third Street to be led into the theatre. Six of them ran across Central Park West and jumped the wall into the Park. The other six ran up the street, through to Broadway and north to Sixty-eighth Street, where Policeman Reilly headed them down toward the river. He caught at a flying lead rope, and, grasping it, was thrown, but held on. His weight suddenly pulling on the animal's head dragged down a horse known as Peggy, and one of its legs snapped. Reilly shot the animal. Five of the horses which jumped into the Park were caught by theatre employes. The sixth could not be found. The five in Sixty-eighth Street were rounded up by policemen from the Sixty-eighth Street Station and a crowd of boys.

Walter Hubbell opened his sixth season as Aguila, the last of the Montezumas, in Clarence Bennett's Mexican play, A Royal Slave, in Alexandria, Neb., on Dec. 18, playing the part for the 1,146th time. He is under the direction of George H. Batch.

Priscilla Knowles is playing Prince Charming in Cinderella at the Academy of Music this week.

THE STOCK COMPANIES.

The May and Bill Marks stock company, now playing at Port Huron, Mich., are much elated by the capacity houses and pleasing notices which they have received along their route in that State.

The stock company engaged for the Imperial Theatre, in St. Louis, by D. R. Russell, includes Grace Hauworth, Albert West, Herbert Powers, Nettie Davenport, Ova Clyde, Bruce L. Miller, Austin Graham, Rupert H. Clark, and Bert Keyes. The company began its season on Dec. 24 with East Lynne.

Edwin Mordant and wife (Grace Atwell) have been notably successful in the leading roles of The White Slave. Christmas week they are at Memphis, Tenn., with New Orleans for New Year's.

Edwin Mordant's version of Under Two Flags has just received its second production in stock at Winnipeg, Man., and will shortly be presented at Castle Square, Boston, and Harry Davis company, Pittsburgh.

Lillian Sinnott is leading woman with a new stock company to play at the Colonial, in Indianapolis, with Sidney Toler. Others in the company are Julia Morton, late of George Beban's Sign of the Rose; Blanche Frederick, May Anderson, Marie de Trace, Robert Hyman, Walter Gilbert, Horace Porter, and Malcolm Fassett.

☞ Offers invited. Katherine Rober, care MIRROR.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

THERE has been a vast amount of nonsense written, spoken, published and thought about the injurious effect of commercialism on art and the supposed impossibility of the two going hand in hand. The thing has come almost to be an axiom. Art cannot thrive at its best, it is declared, when hampered by commercialism. Nothing was ever much further from the truth. Without posing as an authority and only venturing an opinion as an interested onlooker, it is The Spectator's belief that art thrives best when promoted by commercialism, and that commercialism succeeds best when recognizing art. Instead of being a pair that can only travel singly, they are a team that should always trot double. And motion pictures, for one thing, prove it.

* * * *

To arrive at this point in our argument, that art and commercialism thrive best together and proving the point by motion pictures, it must be conceded, to commence with, that there is some real art in the pictures, or at least that picture producers cultivate artistic ideals. Some skeptics are still inclined to doubt the existence of art or a desire for art in motion picture drama, but it is only because they haven't investigated. If there is art on the stage and in dramatic composition there is also art and the desire for art in photo playing and to some extent in the picture drama. Only, the newer arts are not developed to the point attained by the older. Picture playing has not yet produced great achievements that are recognized by the world. But they are coming. The opportunity is here and it is being developed with a speed that amazes the persons who are most intimately connected with it.

* * * *

The experience of a prominent theatrical producer will serve as an illustration of the vaster possibilities of the motion picture over the stage drama, as an artistic vehicle for the expression of certain lofty and ideal sentiments. He was lately connected with the production of a dramatic motion picture of special character. He assisted personally in the outdoor work, taking a lively interest in the rehearsing and playing of the several scenes. After some days of this sort of thing he had occasion to see the performance of one of his own theatrical companies in a theatre. Said he in telling the incident to The Spectator: "The effect on me was depressing. The theatre seemed like a prison and the stage not much more than a plaything. And when I looked at the flimsy settings and the cramped surroundings it all appeared so cheap and tawdry when compared to the boundless expanse of all outdoors in which we had been working, that I realized for the first time what a marvelous opportunity for free and unrestricted artistic expression is afforded by the despised motion pictures."

* * * *

That is the way it struck one theatrical producer, who was at once inspired to attempt more purely artistic

JAMES KIRKWOOD
Director of the Reliance Stock

achievements than he had ever thought practicable on the stage. And so it has been with many exclusive picture producers. They entered the business without the slightest thought of artistic ideals, having no object but to make money, and yet one by one they have fallen for that fascinating passion, the desire to excel in artistic results. Pick any one of a dozen American companies and note the eager efforts they are constantly making to produce something worth while. That so few of these attempts are conspicuously successful proves nothing. The possibilities and the honest purpose are there. To be sure there have been cases where certain producers, emulating that old libel attributed to P. T. Barnum that the American public loves to be humbugged, have sought to follow out this idea in their pictures. To brag about their tremendous enterprise and transcendent art and then try to fake everything from the scenario to the last scene of the film has been their policy. They took the public for fools and thought that they could get the money as easily by humbugging with motion picture drama as their prototypes in commercial trade could succeed in getting rich by selling shoddy clothing and adulterated food. But this sort of thing has short shrift in motion pictures. The would-be faker or the misled business man learns in short order that he is on the wrong track, and he tries his best according to his ability to readjust himself. And the reason for this is that the manufacturers, each in his turn, have learned the parallel of that old rule, "honesty is the best policy." Nowhere is this so true as in motion pictures.

* * * *

Study the history of any American film company one cares to pick out. The result is the same. Financial success in picture making is measured entirely according to the amount of honest and intelligent effort that has been expended. Faking and humbugging principles carried into picture productions have reaped no great rewards. Earnest attempts to achieve substantial artistic results have invariably brought rich returns. In other words, the leading picture companies deserve to be in the lead for artistic reasons; the struggling laggards are behind because that is where they belong. Earnest endeavor to be artistic pays in pictures. Here, at least, commercialism and art go hand in hand.

* * * *

Do the picture companies really cherish artistic ideals? They surely do—some from sheer pride and others merely because it pays. Take the matter of studio settings. The Spectator will never forget the honest joy with which the Vitagraph producers in the early days of that company's higher art endeavors, succeeded in producing a studio setting of a forest scene that deceived spectators into thinking it was genuine. The scene cost a lot of money, but it wasn't particularly necessary to the picture story except for the finished artistic effect. Many times since then similar instances have occurred in Vitagraph productions. Likewise the public will recall the vast amount of pains the Biograph Company went to in its studio scenes of Siberia, A Corner in Wheat and many other apparently extensive interiors simulated in the old, eight-by-ten, diminutive Biograph studio. Who can forget, also, the notable instances of Edison studio masterpiece settings, like the naval battle scene with Paul Jones as the central figure, and the magnificent results that the Selig Company has so often achieved. Recently, too, there is the Rex Company's exceptional scenic results, the Imp.'s fine example in the submarine picture and the many excellent interiors that distinguish recent Lubin films.

* * * *

In all of these scenic achievements and in hundreds of others, in studio and out of doors, the sole object has been to simulate the genuine. Interior rooms are built of solid material instead of canvas. Whole towns are erected out of doors merely to be destroyed, all in the interest of convincing realism. No expense or trouble is spared., Companies travel across the continent or, as in the case of the Kalem, across the ocean to get suitable backgrounds. So much for settings. Similar ideals have come to prevail in the matter of acting. Artificial stage methods have been discarded by every successful company. Everywhere the tendency is toward truthful and compelling simulation of real life. If a thing is faked the endeavor is to conceal the fake—to make it all appear genuine and at the same time beautiful and appropriate. Now if this isn't art or a species of art, this writer would like very much to have some person point out to him what is art.

* * * *

So we may conclude that art and commercialism go together in motion pictures—that so far as art has been developed in this field it has been found commercially profitable. But this is not to say that there is not room for still more art in pictures. We are having it in backgrounds, in spectacular scenes and in acting. We have yet to see it presented to a similar extent in plots or scenarios. The very foundation of the whole is still the weakest part of the general structure. Too many picture stories are worthless trash. In the scenario department the faker and the humbugger still has it too much their own way. The Spectator believes, however, that the prospects for reform in this respect are bright; that the day is fast approaching when art ideals will prevail in picture story writing and constructing, the same as it does in acting and producing. There is no reason why so many manufacturers of proved brains will long continue, as some do, to pay fancy prices to competent players and directors and spend fabulous sums to secure or produce proper backgrounds all for the pusillanimous purpose of telling an inane, idiotic or crazy story.

THE SPECTATOR.

ETHEL JEWETT
Appearing in Edison films

MARY FULLER
Popular Edison leading lady in a new pose

JACK T. HOPKINS
Who has appeared in recent Lubin comedies

PROTECTING DANTE'S INFERNO LITHOS.

An interesting legal point was raised recently in Steubenville, O., relative to the right of a person under a State law to prevent the wrongful use of lithographs prepared for advertising a copyrighted film of which the complainant holds the State rights. The plaintiff was John W. Erb, who has the Ohio rights for the Milano Dante's Inferno, and the defendants were W. J. Coru and Barclay Touner, who were exhibiting the Helios Dante's Inferno in the Alvin theatre in that city and advertising the same with special Milano lithographs. The Court of Common Pleas issued a temporary restraining order. The plaintiff's complaint stated that the same wrongful methods had been employed in Cleveland, Cincinnati, Toledo and other Ohio cities. The genuine Milano film was exhibited at the Palace theatre, Steubenville.

POWERS LOBBY DISPLAYS.

The Powers Motion Picture Company has discontinued the publication of its weekly "Talks to Exhibitors" and will mail instead to exhibitors display announcements of Powers' films, suitable for lobby posting. A number of novel ideas are promised in this connection.

CAST OF SELIG'S CINDERELLA.

The three-reel production of Cinderella to be issued Jan. 1 by "the house of Selig," with Mabel Taliaferro in the leading role, was adapted and produced by Colin Campbell. The story was arranged by Henry K. Webster. The principal parts are taken as follows: Cinderella, Mabel Taliaferro. Her mother, Winnifred Greenwood. Her father, Frank Weed. Her stepsisters, Josephine Miller and Olive Cox. Her stepmother, Lillian Leighton. Prince Charming T. J. Corrigan. King Claudius, Charles Clary. Princess Yetiva, Adrienne Kroell. Dowager, Jessie Stevens. Secretary to the King, George Cox. Captain of the Guard, Will Stowell. Baker, Frank Weed. Fairy Godmother, Baby Griffin.

CHANGES IN LUBIN STOCK.

It is reported that Director Salter and Florence Lawrence are no longer with the Lubin company. They will go to Europe, it is said, for Miss Lawrence's health. May Buckley, well known on the stage, is a recent addition to the Lubin stock. Jack Standing is reported out of Lubin's. Other changes are rumored.

ECLAIR SCIENTIFIC FILMS.

The Eclair Company will shortly release several scientific pictures which have been photographed under the personal supervision of noted European professors. A private exhibition of two subjects, The Fly and The Bee, was recently given. The preparation of both scientific releases so as to enable the average patron of a motion picture show to appreciate them, was highly commendable and the photography perfect.

The picture of the fly and its death-spreading proclivities was arranged with a view to instill in the minds of all the loathsome manner of its birth, its progress from the embryonic state, and are actual demonstrations of its distribution of death-dealing germs. The film in detail shows: The natural tendency of the fly to breed its offspring in the carcasses of dead animals. In this instance a rat was chosen and with the aid of a powerful microscope a negative was taken showing the process of depositing the eggs, the progress of the embryo and the noisome place of its birth. Then follow several views of the parts of the fly, showing in detail the wings, head, mouth, eyes and legs. The last of the picture gives an accurate view of the natural tendency of the fly to eat from some dead carcass and then from food about to be consumed.

The picture of the bee shows the industry of hiving and caring for bees; work in the laboratory; preparing the leaf of wax for bees to build upon; the process of development of the queen bee and various stages till birth; its segregation immediately after its birth; the method of artificial nourishment while segregated; the method employed in gathering and removing honey from the comb by centrifugal force; primitive bee hive; enlarged picture of foot showing process the bee employs in gathering material for honey from flowers and his means of removing the collection.

The dates for releases of the above subjects have not been announced.

IMP COTTON FILM.

The Imp. film illustrating the cotton industry of the South is announced for release Jan. 13. It will cover the entire operation from the labor in the field to the shipment on sea.

GEORGE KLEINE HAS CINES FILMS.

By a contract recently concluded, George Kleine becomes the American agent for Cines Italian films and they will be released after Jan. 1, 1912, regularly by Mr. Kleine to exchanges and theatres licensed by the Motion Picture Patents Company, taking the place vacated by the Gaumont films. The canceling of the Kleine-Gaumont contract was announced some time ago, the Gaumont releases becoming independent. Cines films enjoy a high reputation in Europe and America and should be a welcome variation in the licensed program. The Cines Company desires THE MIRROR to thank all friends and customers in the United States and Canada for their past support.

LOIS WEBER
A leading lady with the Rex players

PROTECTING KINEMACOLOR NAME.

Representatives of the Kinemacolor Company, in Saskatoon, Sask., are bringing legal action against the Bijou Moving Picture Company in that city for using the Kinemacolor name in advertising hand-colored films. The Bijou proprietors denied wrong intent, claiming that the exchange from which they secured service was responsible.

"WAR" WITHDRAWN.

The Vitagraph Company and the General Film Company have notified representative Italians that the War film which, by a misunderstanding was thought to purport to be scenes of the Italian war in Tripoli, had been withdrawn from circulation. As explained last week in this paper, the picture was a dramatic production. Some exhibitors wrongly advertised it as genuine war scenes and its withdrawal altogether was decided on.

EDNA FISHER NEVER WITH SELIG.

THE MIRROR was in error Dec. 13 in stating that Edna Fisher, recently injured in a stage coach scene, was a leading lady in one of the Selig companies. As correctly stated last week, she is a member of the Essanay Western stock, and has never posed for Selig producers.

SCENE FROM "THE BEST MAN WINS" (NESTOR)
From left to right, Dorothy Davenport, Russell Bassett, Alice Davenport, Gordon Sackville

Copyright, 1911, Pathe Freres

RECENT PORTRAIT OF PEARL WHITE
A popular and accomplished leading lady with Pathe Freres' American players

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Sadie Brooks, New York: Edna May Lewisohn and Jane May are sisters. Mrs. Lewisohn was formerly known on the stage as Edna May. Cecil Spooner and Edna May Spooner are sisters. Cecil is the younger. Edna May Spooner heads her own stock company at the De Kalb Theatre, Brooklyn. Cecil Spooner continues at the Metropolis, Bronx.

Margaret Davis, Phoenix, Arizona: Harry in During Cherry Time (Lubin) was played by Harry Myers.

V. E. Neilson, of Muskegon, Mich., offers what appears to be a pretty good suggestion for film companies in returning manuscripts. Instead of the curt rejection slip he proposes a rejection form with the following sentences against which can be checked the one that applies to the scenario returned: "We have used this before. Too long. Not worked out properly. Not long enough. We don't use this class of play. Old subject. Released before. Improbable plot." He argues that such a slip or card "would enable the author to recognize the fault in his 'script and would help him in future work," and that "the small amount of time lost by the editor in checking the work would be more than offset by the lessened number of manuscripts improperly presented."

Ruth Deeman, of Steubenville, O., who congratulates THE MIRROR on its M. P. department, agrees with the Biograph as to its policy of withholding names. She likes the mystery of it. "To my mind," she adds, "they can never improve on their leading lady, the one who played the actor's sweetheart in Making a Man of Him." Her favorite leading man is Mr. Costello.

"M. B. H.," of New York, who has "seen nearly every picture ever put upon the screen," is an ardent admirer of Mary Fuller. Just ponder over this rapturous expression: "I like you all, dear picture ladies of romance and loveliness—you are all adorable—but little Mary Fuller is always ace high in my heart. . . . It is the way of her, the sweet human way of her, the heartsease eyes of her, the soft clinging hands of her, etc." Imagine thinking all of these things about an image on a motion picture screen! "M. B. H." is a pretty good, though extreme, example of the peculiar fascination of motion pictures on the public. Not everybody, however, wants to own up to it to the above extent.

R. Guthrie Kelly writes from Los Angeles that the reason there are so many scenario writers in that city is because "you wouldn't be able to run Alkali Ike's auto down the main street without killing some 'steen dozen members of the various motion picture companies located here. They bring 'em from East, Spec., they bring 'em from the East." Not all, Mr. Kelly. They breed or cultivate some of them out there. They grow like the flowers. By the way, if all the Los Angeles scenario writers and actors and actresses would register as citizens couldn't they manage to outvote the rest of the population and upset that censorship notion?

Epes W. Sargent is afraid The Spectator is "raising up a lot of trouble for scenario editors," by the statement last week that two weeks should be long enough for the consideration of a scenario. He thinks that four weeks should be allowed owing to the different people who must be consulted before a scenario is accepted finally. Well, in case a scenario gets that far, it wouldn't hurt an editor to drop a card to the author stating that it is being considered. Mr. Sargent's own particular complaint against editors and directors who handle scenarios is their "durn dirty fingers." Scenarios frequently come back so soiled that they must be recopied before they can be submitted elsewhere. The point is well taken, because, as Mr. Sargent points out, the scenario is not the property of the company until it has bought and paid for it. Still, there are some authors who would be glad to have that much attention paid to their 'scripts. The dirty finger marks would be proof that somebody at least had given it more than a casual reading.

"O'M.," of Brooklyn, writes a long letter from which the following comments are culled: "The pretty Biograph girl with hair like 'sun-kissed gold,' is charming and one of the best actresses in the business." "For broad comedy the girl in Teaching Dad to Like Her (Bio.) is in a class by herself." "Arthur Mackay (Essanay Western) has a good deal to learn about make-up."

"Picture Fan," of Chicago, has seen so many films that he is able to distinguish a company's work by the methods employed: for instance in the practice followed in "make-up." He thinks the Biograph Company is open to more criticism than any other company for "exaggeration in the throwing on of whiskers and wigs." He continues: "The subjects treated by the Biograph are so typically American in theme and ideal that their error is less pardonable than if they dealt with exotic types and conditions. Entirely aside from the aesthetic end that might be gained by appending the crimp hair to the male countenances of the troupe, it is hardly expressive of American ideals of to-day to parade their hero and juveniles in picture after picture with mustaches that are distinct anachronisms."

"M. B.," of Atlantic City, is another scenario writer who would like to have scenario editors give a hint as to the reason why a manuscript is rejected. Scenario writers should remember that scenarios are submitted by the hundreds every week to the different companies, and anything like criticism of 'scripts would be out of the question. Some editors, however, are quite liberal with their comments where the scenario indicates a promising author. "M. B." also wants to know what is the difference between American and foreign companies, stating that a scenario rejected by several companies in America was accepted by a foreign company with high praise. If "M. B." cannot distinguish from the character of the pictures produced by the different companies, foreign and American, the peculiar styles they favor, it would be difficult to explain here. The films they produce are the best indications of the kind they want.

G. G. Waters, Philadelphia: Richard Neil played White Feather in The Perilous Ride (Edison). His picture might be secured from that company.

"G. D.," Rector Street, New York: Anna Sanches was the lady you refer to in The Outlaw's Deputy (Essanay). Miss Fisher played the lead in Outwitting Papa.

A. M. Rogers, Somerville, Mass.: Can give you no information about Harry Pollard at present. Perhaps if he sees this he will enlighten us.

"Berkeley," Berkeley, Cal.: Cannot tell you if William Stowell or William Farr is with the Selig Company. A letter addressed to any player, care of THE MIRROR, would probably reach the person addressed eventually.

THE MIRROR maintains a Post Office for professional people, and if letters are not claimed at this office they are advertised in THE MIRROR and the players almost always see the advertisement and have the mail forwarded. Carrie Clark Ward and Sedley Brown occasionally appear in Selig films. Their home is in Los Angeles.

Louise Willoughby, Baltimore, Md.: Katharine Williams played the witch in The Witch of the Everglades (Selig). There is no record of who played in Swords and Hearts. Miss Hawley was Ruth in Her Inspiration (Lubin). Jack Standing was Nellie's brother in His Exoneration (Lubin).

Mary J., Calais, Me.: The handsome fellow who took the lead in The Doomed Ship (Edison) was Richard Neil. He was also in The Venom and the Poppy.

May Huhn, Chicago: Cleo Ridgeley played the girl in The Gambler's Influence (Lubin). Francis Gibson was Rose in Love's Victory (Lubin).

Mary Bingham, of Chicago, is puzzled because she has seen the same little girl in the films of different companies. Players frequently change from one company to another, and there are many players who are not regularly engaged by any company and may work extra for different companies. Names of Biograph players are not given.

Martha Aschen, San Francisco: Your questions regarding Vitagraph players have not been answered by that company. Vitagraph Western players have been changed frequently of late.

"R. L. A.," Houston, Tex.: Gertrude Robinson's portrait was printed in THE MIRROR of Dec. 20. Lottie Pickford is with the Vitagraph Company.

"J. H.," Galveston, Texas: The leading lady (Mrs. Hartley) in The Baseball Bug (Thanhouser) was played by Florence La Badie.

The Imp. Company writes to correct the name of one of the Imp. leading ladies. It is Margarita Fisher and not Margaret.

R. Wilbur Hicks, of Bensonhurst, Brooklyn, writes to say that there is at least one place in Greater New York where good Licensed films can be seen, and that place, he declares, is the Mardi Gras Hotel, Coney Island, where ten and twelve reels are exhibited for a single programme. Mr. Hicks says he was a picture bug before the days of publishing players' names and at that time he gave names of his own to the players. For instance: Max Linder, Tight Boots; Gilbert Anderson, Bullets. Questions: Tempest and Sunshine are the stage names assumed by a popular vaudeville team of girls. Their names in private life are not at hand. Bison pictures are made in Southern California, but the main offices are in New York. A good motion picture camera outfit for a tour of the world can be purchased of Pathe Freres, 43 West Twenty-fifth Street. Write to the *Motion Picture Story Magazine* for the answer to your last question.

"G. B. D.," Philadelphia: White Feather in A Perilous Ride (Edison) was Richard Neil, and he is not an Indian. Say, are these numerous inquiries about Mr. Neil and White Feather merely coincidences, or are they "induced"?

Reviews of Licensed Films

Love at Gloucester Port (Vitagraph, Dec. 15).—One cannot say in justice to this company's general run of productions that this is in the strictest sense a "life portrayal." The situation is remarkably good, but its development in the scenario fails in bringing it out with realism or force. The acting also lacks that delicacy, finish and expressiveness that one has looked for from this company. That the fishing smack does not move, and that the girl leaves the helm, while the boat is alleged to be in motion may seem trivial matters, but with other minor points they spoil the general effectiveness of the film. The girl patches up the quarrel between her friend and the latter's sweetheart. This arouses her own lover's jealousy, and when the other young man is sent for to take an absent sailor's place, the jealous lover as the mate expresses his jealousy by compelling the sailor to climb the rigging to make repairs. He falls from the mast, and the girl, who is also on the voyage, rescues him in a boat, while the ship supposedly sails on, though why it should not convincingly told. The two land on a deserted island, and are at length rescued, and the lovers make up their differences. The action of the players is not always clearly defined, nor their direct purposes seemingly consistent. Much more could have been gleaned from the situations.

A Mother's Remorse (Pathe, Dec. 16).—There is a distinct appeal in this film from the position the man is placed in and the convincing lesson it teaches. The settings are of superior quality, and the acting is sincere, ably expressing the situations. A mistake in telling the story would seem to be in not making the spectator aware that the husband was using a means to awaken his wife, as that is the main idea of the drama, and the suspense in drama, as every one knows, should not generally be managed as in other forms of literature. After the graveyard scene, the purpose of which, as the story is told, can only be guessed, the story should have gone on without a break to its conclusion. After her marriage the wife still continues her club life to the detriment of her home and child. At last she leaves her husband at what she terms his constant complaining. The child becomes sick, and asks for her mother. The mother does not open the letter informing her of the condition of her child until the next morning, when her husband informs her it is too late. She and the spectator believe so, and are led through some scenes in a graveyard, when at last the child appears alive in the last scene and there is a reconciliation.

He Who Laughs Last (Kalem, Dec. 18).—The fun in this film is decidedly infantile, but this would not be so apparent if any direct cause or explanation were given for the incidents outside of mere whim. Two girls reject two cowboy lovers, and then proceed to play a joke on them by having two of their cowboy friends put on the head dress of girls and sit at an appointed place. The two lovers appear, and are disillusionized. They then play a joke on the girls by having two of their friends dress as Indians. The disguised Indians fall on the girls from ambush, and the lovers rescue them. At the house the joke is exposed, and the girls embrace their lovers. The characters are not carefully introduced at the start.

Love Decides (Lubin, Dec. 18).—This film makes an agreeable and pretty little story, and is acted with delicacy, if not always with depth, and is generally well put on. It, however, lacks dramatic form, which is the chief reason that it is not as impressive as it might otherwise be. It is virtually two tales in one, the first how she was left homeless by the death of her father and married for a home; the second how an artist came and almost won her away from this man. Both tales are devoid of definite plot, but might have been blended together into a more telling drama. The neighbor Jones wished to marry her. There seemed to be no opposition. Her father died, and, refused a home on all sides, she at length came upon the neighbor and married him. Several years afterward when they had a child the father stayed at home from a picnic to take care of the child, while she went with an artist. The child was restless and desired its mother. The father arrived on the field of action in time to prevent a love affair between his wife and the artist.

As In a Looking Glass (Biograph, Dec. 18).—There is an intensity about this film, from its very graphic delineation of character and life both in movement of scenario and acting, that make it an altogether remarkable and compelling one. Each move and action makes one feel that such it would be in life. The story in itself, however, is an affecting one. A father is reformed from his debauches at the saloon by witnessing his own life's drama enacted by his own son and daughter before his eyes. The children are playing at housekeeping. The film has led up to and expressed this situation in a most telling manner. Although the picture in its entirety is remarkably artistic and dramatic, the incongruity of the man and his surroundings prevents a thorough acceptance of the situation. He was to all appearances a laborer and his home was conducted on plans not fully in accord with his character. Greater harmony in this respect would have made the climax more convincing in that he would not seem to have sunk too low to be reformed by such a means as he was.

Through the Enemy's Lines (Gaumont, Dec. 19).—An interesting episode of the Napoleonic era before the battle of Marengo has been given dramatic treatment on this film. A lieutenant is commissioned by Napoleon to find the position of the Austrian army. A farmer is found asleep in a haystack and the lieutenant in his attire enters the Austrian quarters and obtains valuable papers. He attempts to make his escape in a hayrack drawn out by a farmer. In passing the lines the hay catches fire from the driver's pipe and the lieutenant makes his escape by a quick dash to a horse, the title says, though the action is not as quick as might be. He is taken before Napoleon and the day is saved. It makes an entertaining subject and picture.

Landscapes in Japan (Pathe, European, Dec. 19).—Perhaps the most interesting feature of this film is the scenes which include the secondary volcano eruptions and the sulphur springs and baths. The sunset views are also noteworthy.

Stage-Struck Lizzie (Edison, Dec. 16).—Farce of the burlesque kind proves quite laughable in this film. Lizzie loses one job after another, as maid, cook and nurse girl, because she insists on reading one of French's printed plays instead of performing the duties she is paid for. At last she becomes maid to an actress and when an emergency vacancy occurs in the cast she is permitted to go on as the servant who brings on the wine. But, alas, at the critical moment her courage fails and she makes a mess of it, fleeing from the stage through the audience. This scene would have been more effective if part of it, at least, had been pictured closer to the camera. Alice Washburn played Lizzie broadly but effectively.

Colorado Springs to Cripple Creek (Edison, Dec. 16).—The beauties and grandeur of this picturesque and famous section of country are well displayed in this excellent travel picture.

Evangeline (Selig, Dec. 18).—Longfellow's beautiful poem telling of the wanderings of Evangeline and Gabriel in search of each other after the expulsion of the simple French peasants from Acadia by the English, is told in this picture perhaps as well as could be expected in a single reel for so important a subject. And yet it leaves much to be desired in the expression of poetic feeling, as well as in the detail of the pathetic story. We are not shown clearly how Evangeline and Gabriel became separated, and we are not told at all that Gabriel is searching for Evangeline as well as she for him. Individual scenes are very well managed; it is collectively that the weakness is felt. Hobart Bosworth as Gabriel had some excellent moments. Viola Barry as Evangeline was attractive and expressive, but seemed overfond of turning front.

For His Pal's Sake (Selig, Dec. 19).—There appears to be good intent in this picture, written by Warren Ellsworth and produced by Frank Montgomery of the Selig forces, but it is not well nor convincingly brought out. The wise "pal" (Sidney Ayres) smothers his love for the other one's girl, and when the accepted lover forgets his duty to his sweetheart and runs after a gay dance hall female, the wise "pal" shows the flashy lady up for what she is, and directs the fickle lover back to his first sweetheart. It would have been a kindness to her to have let him go his own course, for he was a worthless chap, as represented. The acting is fair, barring a tendency at times to front display, but the story falls short in construction and management. The "pal," who is in love (Herbert Rawlinson) changes his heart oftener than he does his clothes. Indeed, he dressed up in his best suit throughout the entire story, and was in again and out again in the lover matter half a dozen times. The girl's home seemed some distance from the "pal's" ranch at the start off (horses were mounted to make the journey), but at the finish the trip was made on foot, bareheaded.

The Three Bears (Essanay, Dec. 19).—A nursery tale, that was done once before by a film company, is presented in this juvenile picture in a manner that may please the children.

It is the story of the little girl, who goes out into the woods, and finds the bear's house. The pa and ma bears and the baby bear have gone out while their porridge cools. The little girl eats the baby bear's food, and goes to sleep in the baby bear's bed. Discovered, she runs home, pursued by bears, and wakes up. The part of the little girl was played by a young woman, or her looks belied her. The incidental scenes were drawn out too long, and, worst of all, each happening was carefully described in a type caption that robbed the action of whatever interest it might have had. One knew in advance all that was to follow.

The Miracle (Eclipse, Dec. 20).—Starting in as a finely acted tragic film with the scenes laid in the Middle Ages, the story changes into a vision or mystery picture. The little prince, who was murdered by his crafty uncle, was brought to life by the Christ in response to a prayer from the murdered boy's little sister. The uncle was played extremely well, but the father, who died early, stood up to "act" and die, actor fashion; also the spirits and visions were too material in appearance for mystical results.

The Fatal Posing (Pathe, American, Dec. 20).—Paul Panzer as the Jewish father in this film succeeds in making this picture a very sympathetic one by the sincerity and truth he brings to his role. The other members of the cast show equal intelligence, and the production as a whole is careful and well put on. The young artist with his coworkers is given the opportunity of making ten thousand dollars for painting the best portrait of a wealthy man's dead wife. His sweetheart resembles the dead woman, and with her as model he paints the portrait that wins the prize. The posing, however, has resulted in a bad cold for the girl, but he is kept from her bedside at the crucial moment of the fever by his friends in celebrating his triumph. He arrives to find her dead. Later the old father steals the picture from the art exhibit by cutting it from the frame. When he is about to be arrested he dies, but the young man, evidently to redeem the old man's honor, gives back the check, saying the picture is his.

The Mission Father (Melies, Dec. 21).—This picture has been impressively managed and is very effective in acting and management. A mistake in the telling seems to be in not giving the character of the slave more prominence, as it is he, not the priest, who is the principal character. Don Hermando abuses his slave, but the mission father intercedes. Later when Don Hermando is stricken with smallpox and all shrink from him, the mission father is the only one who will take care of him. The priest is stricken, however, and dies. The slave blames Don Hermando and is about to kill him at the end of the funeral procession, when he hears Don Hermando praying for the priest and relents. More scenes in place of titles would have added to the vividness of the film, which, however, as it stands is an artistic and compelling one.

Brown of Harvard (Selig, Dec. 21).—A very creditable attempt has been made to put Henry Woodruff's play into picture. The production has been decidedly well staged on a large scale and succeeds in creating a good college atmosphere, especially around the racing incident. The story, however, fails to get over in its entirety, because of the poor introduction of characters, of which there are too many for a picture, cloggings the action as they do. A better rule to follow would seem to be to use only those characters necessary to the plot. The titles also do not explain the situation, but confuse from overfrequency and their extremely redundant nature. They are far from concise. One fails to grasp the full import of the three-hundred-dollar check. One gathers from the way the story is told that Tom Brown becomes ostracized from his fiancee because a girl is found in his room. He is trying to bring about some reconciliation between her and the brother of his sweetheart. A three-hundred-dollar check is evidently forged and given this girl. Brown's sweetheart's brother, a member of the 'varsity crew, is summoned to her, and thus the crew is crippled. Brown takes his place and there is victory. It ends happily by general confession all around. It is not a story especially well adapted for pictures. Leastwise it would take a number of reels to thoroughly present the situations, the relation of the characters and to handle more convincingly and in delicate manner the position of the wronged girl.

Santa Claus and the Club Man (Edison, Dec. 19).—All the elements of a good Christmas story are present in this film: the disconsolate club man cast off by his sweetheart, the waifs, a happy Christmas, and the uniting of the lovers. The picture is pleasantly told and skillfully managed as to production and settings. Ashley Miller is the director. Harold Shaw is the club man, and the two waifs are played by Yale Boss and Edna May Weick. Two children are allowed to stay in a sidetracked trolley car by the kind-hearted inspector and conductors. A tipsy clubman who has quarreled with his sweetheart mistakes the trolley car for a car ahead, walks in and spends the night dreaming that the Christmas advertisements come to life. When he awakes the next morning he takes the waifs to his home, where with the assistance of his fiancee they have a jolly Christmas. One rather wonders how the tree and toys could be raised so quickly. The situation itself is away from the beaten track. Particular praise should be given the manner in which the dream visions were made to melt into the original scene, thus avoiding the appearance of the dream people being real.

The Sign of the Three Labels (Edison, Dec. 20).—This clever little comedy, that has been conceived in a fine spirit of humor, has for its foundation the tipping system in England and on the Continent. A bride and groom offend the secret society of serving people when they arrive in England. Three labels are placed diagonally across their luggage at their first stopping place, to show that they are of the non-tipping population. The treatment they receive at other hotels until they learn to square themselves is the laugh of the piece. The chief difficulty arises from a stocking of the bride being thrust into the groom's coat. A bridal quarrel of ingenious conceit is the result, until the bride finds it is her own. The bride and groom are Mabel Trunnelle and Herbert Prior. A fine comedy spirit has been maintained by J. Searle Dawley, the director.

Princess Charming (Pathe, European, Dec. 19).—This is a delightful and artistic fairy tale, put on in the usual adept way this company has of presenting such fanciful tales, both in management and effects obtained. It is in colors, which together with the other exceptionally clean-cut mechanical effects make a series of beautiful scenes. The Prince Charming is a shepherd, who, meeting the magician's daughter in the forest, falls in love with her. She vanishes from his sight, but as fairy gives him a flute that transports him to the magician's castle. The magician imprisons him, and the fairy punishes the magician by causing his daughter to be transported to the realm of roses. Here the shepherd finds her and they are married after undergoing various hardships.

The Flash in the Night (Kalem, Dec. 20).—A novel circumstance in the love affairs of a rich man's daughter and a locomotive engineer forms the foundation for this picture story. Both know the telegraph code, and when his train passes her house at night he signals with the whistle and she replies by turning the electric light on and off. The idea is attractive and ingenious, and the acting and directing are deserving of praise. But the manner in which the incident is made to serve in a melodramatic climax is far from convincing. The girl's father has a clerk who is embezzling. The girl by a strange intuition suspects the truth and tells her father, who takes a fifty-cent account book and a twenty-five-cent letter file home to "examine the books." The clerk enters the house to steal the evidence and is discovered in the act by the girl. Although this discovery already condemns him as guilty of the first crime as well as a new one—burglary—he persists in securing the book. The girl meanwhile signals "help" with the electric light and the clerk does not interfere until the spelling is completed. There is then a long drawn out struggle, while the locomotive engineer stops his train in the yard and runs to the rescue. The clerk is captured and the engineer wins the girl. Mr. Buell is director and J. P. McGowan author of the scenario.

A Terrible Discovery (Biograph, Dec. 21).—This company's peculiar capacity for intensifying a thrilling situation is again illustrated in this generally well constructed and novel picture. The district attorney has incurred the enmity of a gangster by convicting the latter's brother. The gangster plots revenge and gains an entrance into the district attorney's house by disguising himself as an old woman suffering with hunger. The attorney's little boy unconsciously aids in this rather exaggerated incident by taking pity on the supposed old lady and insisting that his father take the false woman into the house. Here the fellow is left alone sitting in a chair in a bedroom, a slip in the management of the story, for if they had thought he was what he appeared to be they would have put him to bed. With his disguise off, the gangster tries to find and shoot the attorney, but the latter, his eyes opened to the plot, seeks to evade and fight off his assailant, keeping a locked door between them, while the boy runs for the police, who arrive, of course, in the nick of time. The acting is excellent.

Dad's Smashup (Pathe, Dec. 21).—An automobile is tumbled down a steep cliff in this film and apparently wrecked, while its occupants seem to be crushed and killed underneath, although at the end they emerge, very much disfigured but still alive. Of course dummies were used and most spectators know this, which prevents the scene from shocking them. It all happened because dad had intercepted a note to his daughter from her lover telling her to meet him and elope. Dad, dressed in woman's clothes, kept the appointment and was met by the lover's friend in an automobile. This friend was unable to operate the machine and it ran amuck, finally going over the cliff as described. Meanwhile the lover, tired of waiting, went after the girl and they were married. The acting was excellent and the picture novel and amusing, if overdrawn.

How Sir Andrew Lost His Vote (Edison, Dec. 22).—This exceedingly well acted picture story is adapted from Richard Harding Davis's story, "In the Fox." It is directed by Ashley Miller. It makes an amusing comedy that brings forth much laughter, although it is proper to note that the effect must have been stronger if the significance of the byplay had been better understood. Sir Andrew's vote in the House of Commons was thought to be essential to pass the naval bill. The enemies of the bill plotted to make Sir Andrew late. A party of amateur theatrical players joined in the plot and went through a strenuous scene from one of their plays, making Sir Andrew, who was enticed into the room, think it was all in earnest. He missed his vote at the House, but had the laugh on the plotters in the end because the bill was passed anyhow. The weakness of the picture is that the acted scene from the play was not understandable, except that it was over the ownership of a necklace. Marc McDermott as Sir Andrew was, as usual, excellent, being ably supported by Charles Ogle, Mabel Trunnelle, Camille Dalberg, Bigelow Cooper, Ethel Jewett, Joseph Levring, and William West.

Providential Bread (Pathe, Dec. 22).—This delightful picture from the Pathe French players tells a graceful and pleasing story with a significant moral as its theme, indicated by its title. The old composer was casting bread to the birds in the park when a starving waif appeared and hungrily snatched at the food. He took her home and adopted her. Through his professional connections she met a great stage dancer, became a dancer herself and at length went to America, where she scored a great triumph. The old composer back in Paris drooped away and it was feared would die. Friends cabled the dancer telling of his condition and that her presence might save him. She abandoned her American engagement instantly, and the picture closes with a scene showing her as she finds him in the park again feeding his beloved birds.

In Japan-Nara (Pathe, Dec. 22).—These colored views show interesting Japanese scenes, including the famous deer.

Pathe's Weekly (Pathe, Dec. 18).—This fascinating film contains its usual assortment of interesting and well-chosen weekly events before the camera. A new and added feature is a comic supplement depicting the underlying purpose of the war between Italy and Turkey. It is in the nature of moving cartoons and amusingly conceived. Perhaps one might choose as other noteworthy features the arrival and maneuvers of a military airship at Tripoli and the large destructive fire of a paper factory at Jersey City, N. J., with a number of sensational scenes.

The Millionaire Barber (Essanay, Dec. 22).—The genial and pleasing comedian of this company again demonstrates his ability to arouse our sense of humor in a unique and equally pleasing farce, that is as a whole a laughable and clever conceit. It tells the story of a barber whose joke to a reporter that he was a Denver millionaire caused him some fun for a season and more uneasiness, until his subsequent downfall. In answer to the advertisement for a hotel barber he arrived at the hotel and informed the over-inquisitive reporter that he was a millionaire. The note of his arrival in the society columns caused the proprietor to introduce him to a wealthy guest. The barber enjoyed a good feast at this gentleman's hands by leaving his pocketbook at home. The young son, however, found in his room a picture of him in the garb of a barber. He remained silent, but when an aged maiden appeared for a subscription list for aged teachers, he introduced the barber as a millionaire who would be glad to give five hundred dollars. The barber saw an opportunity to raise the amount by finding the stolen automobile of his wealthy friend and claiming the reward offered. In spite of the fact that the son suggested that a millionaire did not need a reward he took the money which was eagerly seized upon by the aged maiden, who happened along at the moment. The barber, however, had balm in the form of a new position as valet and barber to another wealthy man.

A Reformed Santa Claus (Vitagraph, Dec. 22).—Charles Kent as the manager in this film makes a very impressive and commendable character out of his role, presenting the point of view of such a man and his subsequent change of thought with a comprehensiveness that is exceptional in that the transition is instant and not marked by sudden sentimentality. With Helen Gardner in the other leading role it is unnecessary to say that the film is well acted. Although the film is decidedly well put on, marked by a consistent and delicately developed scenario. It is for the management of the strike

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question that it is principally noteworthy and the way the mob is handled. The magnate is annoyed at his small daughter's demand for a Christmas, for he is in the midst of strike agitation to which he will not yield. He is pursued by the strikers to the house of a dressmaker, who is preparing a fine Christmas for her children, promising them that they shall see Santa Claus, for which she has the disguise ready. To evade the mob the magnate puts on the disguise. They see through the disguise, but the woman's pleading causes the leaders to put off any immediate rupture. The pleading has evidently opened the magnate's eyes and heart, for he goes back to the men still in his dignity and tells them their demands shall be satisfied. Later he plays Santa in his own home, with the dressmaker and her children present.

Brockton Fair (Edison, Dec. 15).—One would scarcely realize the lively interest that is imparted to this topical film, showing interesting scenes at the Brockton, Mass., fair. The horse trot, the comical games, the aeroplane event, the finely bred cattle, the horse show, the State officials and more particularly the vast attendance of people formed some of the more interesting details.

The Substitute (Lubin, Dec. 14).—Romantic, if not altogether plausible, this story proves thrillingly interesting. The events are supposed to occur on the Mexican border. It may be that the original intention was to present the story as connected with the Mexican revolution and the men who set out to rob the train as revolutionists after ammunition, and that this idea was changed to make it a story of train robbers holding up a train with gold on board. United States soldiers are not commonly supposed to do police duty. However, as the story goes, the girl telegraph operator's brother was a locomotive engineer. He got drunk and couldn't take out the train, so she dressed in his clothes and took his place. The outlaws held up the train, but she escaped, climbed a telegraph pole, attached a pocket instrument to the wire and telegraphed to the army post for help. Her sweetheart was the operator at the post and had given her the pocket instrument as a keepsake. He notified the colonel, the cavalry was ordered out, an exciting ride was made to the rescue and the robbers were driven off. The picture was well managed.

A Good Fellow's Christmas Eve (Essanay, Dec. 15).—Warmly inspiring of the spirit of Christmas, if not entirely convincing in general structure, this picture is quite pleasing and interesting. The story starts with a prologue showing a young man soured for life by failing to get the girl he loved. Twenty years later he is a rich old grouch. His club friends have joined a movement to give Christmas dinners to poor people, but he refuses to go with them. Then he dreams and we have visions of what is supposed to flash through his brain—scenes of his boyhood days at Christmas time. He wakes up changed for the better, seeks out his friends and accompanies them on their missions of good cheer, visiting poor families and leaving loads of provisions. Incidentally he finds an abandoned baby in a basket and adopts it. Very mercifully we are spared any allusion to his former sweetheart. It is well acted throughout.

Reviews of Independent Films

The Girl and the Halfback (Imp., Dec. 16).—As a whole this is a fine little college drama, well put on and acted. A few inconsistencies mar it. Part of the scenes are from a football game that is rather outside the atmosphere of the story. It is not altogether clear just how the signal code's receipt by the opposing party was made known, and one is quite sure that after the rival's infamy had been exposed he would not have been allowed to show his face upon the campus again even had he escaped. The halfback's roommate was in love with the same girl. The halfback showed him the signal code in his pocket and the roommate took it and mailed it to the rival leaders, thinking to implicate his rival. Just how it was intended to do so is not evident, but the halfback was put out of the game until the girl involved goes back to his room and finds the proof that frees him and shows up the rival in his true light. It makes an entertaining and pleasing little picture.

The Love Chase (Nestor, Dec. 16).—An eccentric and merry farce has been cleverly planned and executed on this film, although the idea has been employed before. It is played broadly and humorously without overstepping the bounds, which is perhaps its most distinctive quality. The situation and plot, which are amusing, would have fallen flat if played without discrimination. The young couple elope from gouty papa by the young man assuming to be a house painter and climbing to the chamber where the young lady is confined. Papa, grout and all, pursues and telegraphs ahead to the next station to arrest daughter. She is arrested. The resourceful lover, however, rises to the situation by having a description of the father printed, claiming that he is a notorious outlaw wanted by the police. On the arrival of the next train the father is arrested as such and the chief of police is obliged to hold him for investigation. In the meantime the lover, dressed as a messenger boy, comes with a fake note to the police station informing the chief that he is to take the girl to her father. The lovers then escape in an automobile to a justice, where they are joined by the father. The excitement having cured his gout, he forgives them and thanks the young man heartily for having worked the change in his physical condition.

A Tragic Joke (Eclair, American, Dec. 19).—This is a well organized, consistent detective film that grips the attention and holds it. It shows the work and operations of a gang of counterfeiters in an interesting and plausible manner. The leader, an apparently respectable broker, is the heroine's father, and the young detective in love with her is commissioned to ferret the case to the bottom. The broker's son, when he learns of this, not knowing of his father's crimes, sends the young man at night to an old deserted building where he tells him he will find the counterfeiters. This is the tragic joke, as it is the actual field of operations. The counterfeiters within are captured by the detective and the father incriminated by his cigar case, a gift of his daughter, left behind. When the old man learns from the paper how near he is to being captured he dies in a fit of apoplexy—well done by the actor. The young detective then suppresses the evidence by placing the cigar case back in the drawer of the desk. The story has been well handled and acted with understanding.

The New Ranch Owner (Nestor, Dec. 20).—The plot of this film is somewhat fresh, and as it is played with discretion it makes an interesting film. The story has been cleverly managed, bringing the laugh on the villain in a manner manner. The ranch has been left to an Englishman who is coming to raise sheep. This disturbs the owners of neighboring ranches. The neighbors at last decide to tar and feather the Englishman on his arrival and compel him to raise cattle in spite of his obstinate intention to raise sheep. The villain in the case plots to impersonate the Englishman, come to the ranch and sell it, not knowing the fate the others have decided for the Englishman. He meets the Englishman at the station, takes him to the woods and relieves him of his clothes. At the station the crook is met by the men and promptly led away and tarred and feathered. Later the cries of the real Englishman are heard, and when the ranchmen arrive the Englishman, having had enough of Western life, sells them the ranch at their own price.

Love, Whiskers and Letters (Solax, Dec. 20).—There is amusement to be derived from the situations contained in this film. The acting however is at times apt to be rather mechanical, and had the fact that the letters were mixed been more apparent at the beginning it is thought the situation would have been more amusing to the spectator. The young man's concern over the letter arriving at his sweetheart's seemed rather unnecessary, as the situation was explained away when it was learned that the man involved was her brother, and the receipt of the letter would only have added to her further amusement. Her brother went out West and when he returned he came back with a beard. A friend of her sweetheart saw her kiss him at the depot, and forthwith went and told the young man that his lady was unfaithful. The young man immediately wrote a letter to his broker telling him that he would not be in town that day and another to his sweetheart informing her that he knew of her perfidy. Before the delivery of the letters, that were mixed in the addressing the girl appeared with her bearded brother and explanations were in order. The rest of the film is the young man's pursuit of the letter to prevent its delivery to the girl. It is delivered, however, but proves to be the one sent to his broker.

The Professor (Imp., Dec. 21).—In spite of the prevailing fashion in pictures of the sleep walker this makes a very interesting picture. In it there is a certain freshness in the conception and the story is told with some dramatic force. The acting is good, but not great, though the fault is not primarily with the players themselves. The professor's nephew is in love with the professor's stenographer, and when the professor refuses to lend him a thousand dollars to cover his margins in stocks the girl draws her money from the bank and lends it to the young man. That night the professor walks in his sleep and transfers a thousand dollars he had not been able to deposit to the bank that day from the safe to the cushion of a chair in his chamber. Missing the amount in the morning and finding his nephew's note from the broker requesting the money for margins, he immediately suspects the nephew and calls a detective. The girl's bankbook is brought forth and the nephew proven innocent. The detective watches that night and sees the professor put the money back in the safe. In the morning he explains the circumstance and the professor pays his nephew's debts.

On Board the Chinese Cruiser "Wai Chi" (Imp., Dec. 21).—While this battleship was anchored in Charleston, S. C., harbor the photographer obtained a very complete view of her decks and guns. The film closes with Rear-Admiral Ching and his mascot cat, "Sir Thomas."

The Violin Maker of Nuremberg (Solax, Dec. 21).—The old and familiar German tale has been given very artistic treatment in this film. The settings and acting are of a very high order and the German atmosphere it maintains is noteworthy and interesting. The character drawing is also notable, though the lame apprentice is lame only once or twice, and is a trifle too robust to suit his role. However, the film in its entirety is distinctive and of good quality.

The Gold Lust (American, Dec. 21).—There is plenty of adventure of the rough-and-ready kind in this film. The situations in themselves carry it along, but if these very situations were presented with more finish the film would be benefited thereby. The villain is the father's choice. This chap plots with another to rob the bank. The other fellow does the work, is pursued by the sheriff, the girl's father, and after the villain has turned against his pal he is shot. The villain then shoots the sheriff and makes away with the gold. Whether this was his original intention is not explained. At least it explains why the other man robbed the bank without his assistance; otherwise one wonders why the villain found it necessary to make the plot with the other man or the necessity of two being in the game. After shooting the sheriff he decides, oddly enough, to kidnap his daughter by telling her that her father has been shot and bringing her to the field of action. The hero happens along and saves the day, as heroes are wont to do.

Niagara Falls Celebration (Imp., Dec. 23).—This film has been made very interesting because of its two distinct features. Besides giving a very good idea of the falls themselves, including the Maid of the Mist, it shows the aviator Beachey in his flight over the falls and under the famous suspension bridge. The exciting adventure of Al. Leach shooting the rapids in a barrel is also given.

A Pair of Gloves (Imp., Dec. 23).—The action of this little comedy is not as pointed as it might be; therefore it rather misses the mark. At a cafe a friend puts another lady's gloves in his married friend's coat, and when the circumstance makes trouble at home he finds the woman's advertisement in the paper describing the lost gloves, and by returning them makes things square.

Foolshead's Christmas (Itala, Dec 23).—In wishing one and all a "Merry Christmas" Foolshead outdoes himself in his particular line of endeavor, and at the end of this film one is treated to one of the grandest smash-up scenes ever seen. It is both laughable and startling. Naturally one must receive the film in the spirit that it is given. Foolshead piled high, arrives at his relative's house for dinner. On the way he accumulates a box of three different kinds of ether. These explode and effect the assembled company in divers ways, all productive of great energy. By decrees the house is devastated, and at length the sides burst open in a wonderful wreck and debris, while on the back of a door our friend wishes all a Merry Christmas.

Desperate Desmond Foiled by Claude Eclaire (Nestor, Dec. 23).—There is decided cleverness and wit in the way this film has been worked out, and its situations, both from the mechanical end and in acting, are decidedly unique and laughable. While the two

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Buckskin Jack, the Earl of Glenmore; The Sign of the Three Labels; The Stuff that Dreams are Made of.

NEXT RELEASE: "A Romance of the Cliff Dwellers." Dec. 29th, 1911.

ASHLEY MILLER

The Heart of Nichette; Santa Claus and the Club-Man; How Sir Andrew Lost His Vote.

NEXT RELEASE: "Papa's Sweetheart." Dec. 26th, 1911.

C. JAY WILLIAMS

An International Heartbreaker; Stage-Struck Lizzie; Pat Clancy's Adventure

NEXT RELEASE: "The Two Flats." January 3d, 1912.

OSCAR C. APFEL

Home, a Thanksgiving Story; A Man for All That; The Awakening of John Bond.

NEXT RELEASE: "Uncle Hiram's List." Dec. 30, 1911.

innocent lovers are fishing Desmond rigs a boat with bushes to represent a floating island and with savages aboard floats out and captures Rosamond and takes her aboard ship, while Claude is about to be thrust into the cannibal pot when he is rescued by hunters. Desperate hides Rosamond in the ship's small boat and hides in a barrel. When the ship's captain receives a wireless message from Claude that the villain is aboard with his sweetheart a search is instigated. Desperate exposes his hiding place by the smoke of his cigarette coming forth from the barrel. The lovers are united and Desperate, confined in a sealed chest, is cast into the sea. The safe lands on the back of a huge turtle which conducts him to the shores of Blackwell's Island, where a convict happening along uses his knowledge of combinations, opens the chest and frees Desmond.

The Actress (Majestic, Dec. 24).—The suffering that an actress undergoes for the sake of the public is vividly depicted upon this film. While her baby lies at the point of death she plays the role of a gay heroine at the theatre. The conflict in the woman's heart is cleverly portrayed by Mabel Trunelle, though her transitions are sometimes too sudden, and the entire film is managed with a force and power that is altogether gripping. The settings are especially fine, and, together with the management and acting, make a picture of high merit.

The Last Notch (American, Dec. 18).—The dramatic situation in this film grips and holds the attention as it is developed with care, and the human element has been allowed to enter. For each outlaw that he has killed the old sheriff has made a notch in his gun. There are now seven when he is retired to give place to a younger man. The old sheriff goes to live with his grandchildren. It is never quite clear just what relationship the outlaw bore to him. When the young sheriff sets out to capture this outlaw he is wounded, and the old sheriff is sent for to take his place. He drives the man out of ambush and shoots him, although he is his grandchild, or the husband of his granddaughter; one never quite makes out. At home he dies in the presence of his granddaughter and the young sheriff to whom he presents his revolver on which he has just placed the eighth notch. The acting is good, but too much in a straight line and seems to fail at the essential situations.

Game of Bridge (Comet, Dec. 18).—To what an extent bridge playing may drive one of its slaves is set forth in this film. The complications of the story are not as clean cut as might be, and the situations poorly developed, particularly in showing the relations and the stress they must have caused between husband and wife. The players representing these two characters were particularly poor in bringing out the situation. The wife seemed to have no conception of such a role. The stealing of the brooch in the first scene was of no importance to the main action of the story. Her husband was intrusted with some valuable jewels, which she stole to pay her bridge debts. In the night in a sleeping walking trance she transferred their hiding place to a spot in the garden. The act was witnessed by the butler, who took them and pawned them the next morning. Then the husband read of the circumstance in the paper, though it is not evident how it came into the paper. However, for some unexplained reason, a friend suspected the butler when he saw him coming out of the pawn shop, followed him, and, after taking the jewels from him, let him go. He then gave the jewels to the husband. The husband canceled his wife's debts, and she promised never to play bridge again. The need is unity in bringing forward the three leading characters and their relation to plot and to each other.

The Coward's Flute (Champion, Dec. 18).—The flute player refused to go to battle, but when the battle came into his backyard he finally went out and rallied the retreating soldiers by playing on the flute. The scenario is logically filled in with incidents, but the production is put on in a rather inferior way. The acting and directing do not take much account of life as it is. The incongruities in this direction are amusing.

Cowgirls' Pranks (Bison, Dec. 19).—This makes a very clever and unique little Western farce, though somewhat reminiscent of another reel by another company. The incidents and business throughout is fraught with the true spirit of comedy and humor and not permitted to descend into the more common and broadly painted. One might wonder, however, how it was that the boys were such sound sleepers. When the boys retired early the night before the roundup, the girls thought they would play a joke upon them by stealing their clothes and going to town for a regular masculine celebration. They succeeded in their plan, but were followed by the boys in the girls' clothes. The girls' punishment came the morning after, when with towels over their heads they found good well water in urgent demand. Of course, it is conceded that the cowgirl in reality does not exist as pictured in many Western photoplays, but she makes good farce material as she is here employed.

Cupid's Big Sister (Powers, Dec. 19).—The acting in this film shows the right idea of the best picture acting, the only difficulty being that it sustains its points or pose too long. The story, however, amounts to little, though it is a pleasing divertisement, showing how the little brother won out against the young artist in love with his sister in favor of the chauffeur.

Touring Brussels (Powers, Dec. 19).—There are no titles to this picture, but interesting views of the market place are shown, the milk dogs and a number of public buildings, statues and the like.

The Martyr (Rex, Dec. 21).—This production is written and acted by Lois Webber, the leading lady of this company, and proves itself to be one of the most artistic and exceptional of films from the very nature and life that has been breathed into it. Miss Webber has given a remarkable and sincere delineation of the life of a mother from early middle life to old age that cannot fail to arouse the sympathies. The manner in which the production is put on is also noteworthy, the demarcation of the periods mentioned being especially careful and interesting in costumes and general atmosphere. Every character is particularly well drawn, making a compelling and convincing whole. Mother's life is depicted at various Christmases from 1880 to 1911, until her children leaving her one by one, her husband dying, she is last seen on her way to the poorhouse, her only fault that she had done too much.

The Tomboy (Thanhouser, Dec. 19).—The feature of this film is the introduction of life and scenes around a Wild West show, including a regular performance. The story around this feature has been most ingeniously worked in and it makes altogether a highly entertaining and interesting film. It is also acted and managed in a superior and convincing manner. The young man is appointed guardian of his old partner's two children who come on from the West. The Western girl has a hard time adjusting her life to that of the East and at length runs away and joins a Wild West show. Later she is found by her little sister who attends the show, and explanations follow that quite convince the girl that she loves her guardian too well to ever run away from him again.

Locked in the Vaults (Reliance, Dec. 20).—The plot of this picture has been carefully worked out in dramatic and logical sequence. The action of the players, however, falls in covering up the mechanics by natural, consistent movement of the moment. The father refuses to permit his son to marry the poor girl, but the son persists and is disowned in consequence; nor will the father relent when a baby comes. Some years afterward the wife becomes aware that her father-in-law is in need of a stenographer and thinks she sees a way to mend the breach by obtaining the position. This she does. One evening, while she is working late, the husband brings the little girl to the office while he goes elsewhere. The girl goes into the safe and falls asleep, and at the end of her work the mother closes the door. The grandfather is the only man who knows the combination. He comes at length and the situation brings about a reconciliation. The safe incident has been used a number of times before in pictures, but the venerable age of a thrilling situation appears to be no bar at present to its repetition.

By Decree of Fate (Champion, Dec. 20).—It is impossible to conceive how the poorest amateur could fling a story together and put it in the manner of this production. To all appearance the scenario is written by a schoolboy and then a bunch of incompetent actors are let loose to do as they please with it. It lacks all the qualities of good drama, though the ideas contained therein have possibilities. She marries the other man and the hero goes to prison, because he had a fight in a saloon and killed a man. When he came out he saved somebody else from killing somebody else and so that made it square. He went West, where his former sweetheat was. Her husband became sick with diphtheria and the other man, who was a doctor, ordered him to a hospital. There he died and the doctor got the girl he wanted in the first place.

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PATHE'S WEEKLY

OTHERS SHOW IT—WHY NOT YOU?

The War at Tripoli (Ambrosio, Dec. 20).—These series of scenes include the work of the Red Cross Hospital after the bombardment of Fort Hamidii, getting water in a desert and the Eighty-Fourth Regiment building trenches the day before the battle of Messri Bidi. The camera has succeeded in getting some exceptionally good views.

Tweedledum Marries an American Girl (Ambrosio, Dec. 20).—One may judge from this what our cousins across the water think the American girl is like. It is very funny to an American on that account. Tweedledum is solicited as the husband of a millionaire American. On his arrival in this country he is inspected by the athletic girl in harem skirts, somewhat as one would who is about to buy a horse. He is found to be satisfactory. The daily life of an American girl is then shown, at the end of which poor Tweedledum goes to bed.

A Heart Bowed Down (Eclaire, European, Dec. 21).—The backbone of this story is exceedingly simple. It relates how a father disowned his son because he insisted in marrying a poor girl. Years afterward, when the son had died and the widow was a seamstress with two children, in sorrow for his act, the father made overtures to make amends and was prevented by means of the two children. It is, however, for the smooth and graphic way the story is told that the film is principally commended, showing over above that stands the exceptionally vivid and expressive acting. The leading lady of this company is one of the most thoughtful, conscientious and expressive of motion picture artists, whose method is worthy of highest praise and study. Together with the old man, a fine characterization, she makes this film a very impressive and holding one.

Cinderella (Thanhouser, Dec. 22).—One finds this production a delightful composition throughout. It is so thoroughly in accord with

THE MAJESTIC

Announces Two Releases a Week!

SUNDAY, JANUARY 7th
"Training a Husband"

A high-class comedy.

FRIDAY, JANUARY 12th
"Gossip"

A double-exposure comedy film, showing interior and exterior scenes at once on the screen.

Regular Sunday and Friday Releases Thereafter

TO THE EXHIBITORS!

Majestic pictures are at least the equal of any in the Independent market. With each new picture you will see entirely new stage settings.

The finished product is the result of a carefully selected scenario with a new and novel plot, carefully portrayed, and—perfect photography.

If your exchange will not supply you with our pictures, you are being deprived of one of the best available and you are entitled to the best for your money. ALL YOU HAVE TO DO IS TO DEMAND THEM AND YOU WILL GET THEM.

TO THE EXCHANGES!

If you will take the time to display our pictures on your screen, you will see why we respectfully solicit your standing order on both the Sunday and Friday releases.

PLEASE WIRE YOUR ORDER TO THE SALES CO.

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145 West 45th Street **New York City**

Sold through The Sales Company

the spirit of the old tale. It has been put on with exceptional care and finish, and results in scenes of much artistic worth. The changes that the fairy godmother effects are also notable. The actors are exceptionally well suited for their roles, and the prince and his maid make a decidedly charming pair. It is a film that shows much careful thought and pains for which the producer is deserving of much praise.

The Man with the Camera (Comet, Dec. 23).—When the three crooks learn of the absence of a wealthy family from their home in the suburbs, with their quick-witted lady friend they hit upon a plan quite unique in itself whereby they may rob this house right in front of the town officials. They obtain a permit to take motion pictures in the village and select the desired house as the field of their operations. First how they obtained their outfit the action does not careful in explaining. They assume to take a picture of a robbery, after showing their permit to several policemen. Later they are treated by the chief of police of the village for consulting the book of criminals' finger prints contained in the police records of New York city. The film is extremely careless as to the minor details, that do so much toward making a well rounded out and convincing whole. The acting is not clean cut, and in the case of the lady friend decidedly stagey and overdrawn.

A Japanese Love Story (Lux, Dec. 22).—The naval officer in Japan fell in love with Tama Yama, but was called away. She followed in the Japanese dress and saved his feverish, love-tossed brain from utter collapse by arriving at the critical moment when he was about to die for love of her. The production is decidedly lackadaisical and the acting decidedly unschooled, even amateurish at times, if one can laugh at such a pathetic attempt of a set of players to give life to what might have been a very dainty little story, even though a trifle sentimental.

An Indian Martyr (Bison, Dec. 22).—There is not very much to this simple Indian tale, but it stands out for the acting as care has been taken to express the situation in vivid and clean-cut expression that distinguishes good pictures acting from bad. The maid meets an Indian from another tribe and falls in love with him. The rival in the tribe causes this lover to be condemned to death when he is brought before the chief, but later relents and aids the escape of the two lovers, and suffers death at the hands of his tribe when they see that he aided them to escape.

Hearts of Italy (Powers, Dec. 23).—There is good Italian atmosphere in this film after the characters have arrived in this country, and the acting depicts the characteristics of this race. Though not always as finished as one might wish, the film includes various views in New York harbor and about the city. The story is a bit overwrought dramatic, and one rather objects to the part the baby has to take in the film. It seems to suffer no great harm, however. In the climax the villain, the mother's former rival, tosses it out the window, because the woman will not go with him. It lands on a matress below, spread out on a line. The villain is arrested. He was her husband's rival in the old country, and after she had eloped with her husband to America he found her here, though it is not explained just how he came. Then the foregoing scenes took place.

The Twins (Great Northern, Dec. 23).—The fun in this farce that contains a number of amusing incidents is derived from the stupidity of one short, little butler at a dinner party and before guests at which a pompous general officiates. He is relieved by his twin brother, who comes to visit him, and the marked difference in manners is noted by the guests. The general, however, discovers the deceit, and puts the stupid butler through his paces again. The caricature is good.

LICENSED FILM RELEASES.

Monday, Jan. 1, 1912.

	Feet
(Bio.) The Baby and the Stork. Dr.	
(Kalem) Driving Home the Cows. Dr.	1000
(Lubin) Crater Industry. Ind.	
(Lubin) Object, Matrimony. Com.	
(Pathe, Am.) Pathe's Weekly No. 1—1912	1000
(Selig) Cinderella (3 reels—Juvenile)	3000
(Vita.) Romance of Wall Street. Dr.	

Tuesday, Jan. 2, 1912.

(Edison) Eleanore Cuyler. Dr.	1000
(Essanay) The Mail-Order Wife. Dr.	1000
(Gaumont) A Royal Romance. Dr.	975
(Pathe) Infancy of Moses (Biblical)	
(Pathe) The Ice Formations at Odessa, Russia. Sc.	
(Selig) The Cowboy's Adopted Child. Dr.	850
(Selig) He, She and It. Com.	150
(Vita.) A Red Cross Martyr. Dr.	

Wednesday, Jan. 3, 1912.

(Edison) The Two Flats. Com.	950
(Eclipse) True to Their Trust. Dr.	656
(Eclipse) A Cotton Goods Factory in France. Indus.	828
(Kalem) The Cowboy Artist's Jonah Day. W. Com.	1000
(Pathe, Am.) The Professor's Daughters. Com.-Dr.	1000
(Lubin) A Village Romance. Com.-Dr.	1000
(Vita.) The Heart of the King's Jester. Dr.	

Thursday, Jan. 4, 1912.

(Bio.) Who Got the Reward? Com.	
(Bio.) The Joke on the Joker. Com.	
(Essanay) The Valley of Regrets. Dr.	1000
(Lubin) A Noble Enemy. Dr.	1000
(Melies) A Woman's Gratitude. Dr.	1000
(Pathe, Am.) Rebuked Indian. Dr.	1000
(Selig) Mate of the Alden Besse. Dr.	1000

Friday, Jan. 5, 1912.

(Edison) Freezing Auntie. Com.	660
(Edison) Codfish Industry. Indus.	340
(Essanay) For the Love of Mike. Com.	1000
(Kalem) The Dude Cowboy. Com.	
(Kalem) O'Kalems' Visit Killarney. Com. and Sc.	
(Pathe) Betrayed by a Parasol. Com.	
(Pathe) Dr. Twostep's Prescription. Trick	
(Pathe) Malay Village Rainy Season	
(Selig) The Other Fellow. Com.	550
(Selig) Hutchinson, Kan., Semi-Centennial.	550
(Vita.) Destiny is Changeless. Dr.	

Saturday, Jan. 6, 1912.

(Edison) Please Remit. Com.	995
(Essanay) A Child of the West. Dr.	1000
(Gaumont) Evils of Impure Literature. Dr.	1035
(Lubin) Title Not Given	
(Pathe, Am.) The Cowboy's Sister. Dr.	
(Pathe, Am.) The Chillouks. Edu.	
(Vita.) The Path of True Love. Dr.	

PICTURE ORDINANCE IN THE AIR.

The matter of a motion picture ordinance for New York city may go over to the new Board of Aldermen who go into office Jan. 1. There was a public hearing Friday on the ordinance proposed by the Mayor's special committee, and it became evident that the disposition of the committee of the Board of Aldermen was to report both the Mayor's committee ordinance and the White ordinance adversely. There will be an effort, however, it is said, to force the White ordinance through before Tammany loses control of the Board.

SCENARIO AUTHORS' NAMES.

The Edison Company has decided to publish the names of scenario authors in cases where their scenarios appear to be of special merit. The Kalem Company has recently adopted the policy of announcing in the films the authors' names along with those of the directors. Vitagraph has occasionally given authors' names and is now regularly crediting the directors. The same policy has been followed for some time by Selig. So the author is at last coming into his own.

THIRD CINES WAR RELEASE.

Several exciting incidents have been included in the third of the series of war pictures released by the Cines Company. The most spectacular are the ascent of the military aviators, General Frugone reconnoitering field, and artillery shelling Arab cavalry, return of 8th and 12th companies of Italian infantry with the flags of the enemy. Only a limited number of copies of this series have been released for the American market.

A RUBENSTEIN SCENARIO.

Scene: Church. Props as necessary.
Cast: Leon J. Rubenstein, groom; Gertrude Coleman, bride. His reverence. Distinguished guests.
Place: Anywhere.
Release: Feb. 25, 1912.
Title: They Lived Happy Ever After.

JUDGES FOR SCENARIO CONTEST.

The Imp Company announces that the judges in the scenario contest for the best comedy scenarios submitted before Jan. 1 will be representatives of various trade and theatrical papers covering the motion picture field.

MOTION PICTURE FROM AEROPLANE.

John C. Hemment recently succeeded in making a motion picture negative from a Burgess-Wright aeroplane flying 1,000 feet over Marblehead, Mass. Mr. Hemment was the photographer who recently accompanied Paul Rainey through British East Africa.

BILLY QUIRK WITH SOLAX.

The Solax Company announces that it has engaged Billy Quirk to play comedy roles. He is a clever and versatile comedian, especially when he puts a curb on himself and refrains from mugging at the camera.

INDEPENDENT FILM RELEASES.

Monday, Dec. 25, 1911.

	Feet
(Ameri.) The Duel of Candles. Dr.	1000
(Cham.) Bonnie of the Hills. Dr.	980
(Comet) The Tie That Binds. Com.	1000
(Imp.) On the Stroke of Three. Dr.	1000
(Nestor) The Best Men Wins. Com.	

Tuesday, Dec. 26, 1911.

(Bison) The Run on the Bank. Dr.	
(Eclair) The Wrong Bottle. Amer. Com.-Dr.	
(Powers) The Sign of the Helmet. Com.	
(Powers) Where Steel Meets Cloud. Ind.	
(Than.) She. Two reels. Dr.	

Wednesday, Dec. 27, 1911.

(Amb.) Tweedledum in Love With a Sinner. Com.	
(Amb.) Tiny Tom's Exploits. Com.	
(Champ.) The Doctor's Close Call. Dr.	1000
(Nestor) A Western Girl's Love. Dr.	
(Rell.) Brotherly Love. Dr.	
(Solax) When Mary Was Little. Com.	

Thursday, Dec. 28, 1911.

(Ameri.) Bonita of El Cajon. Dr.	1000
(Eclair) The Silent Call. Dr.	
(Imp.) The Portrait. Dr.	1000
(Rex) An Unwelcome Santa Claus. Com.	

Friday, Dec. 29, 1911.

(Bison) Getting His Man. Dr.	
(Comet) The Crude Miss Prude. Com.	1000
(Lux) Making Plaque. Ind.	844
(Lux) Caught by Cinematography. Dr.	856
(Solax) The Divided Ring. Dr.	
(Than.) The Expert's Report. Dr.	

Saturday, Dec. 30, 1911.

(Great N.) Realistic Make-Up. Com.	
(Great N.) Sea and Landscapes, Denmark.	
(Itala) A New Year's Guest. Com.	
(Imp.) Broke. Com.	990
(Imp.) A Lesson to Husbands. Dr.	400
(Nestor) Mutt and Jeff Break Into Society. Com.	
(Nestor) Their Afternoon Off. Com.	
(Powers) A Muff-Rag Romance. Dr.	
(Rell.) The Birth-Mark. Dr.	

Sunday, Dec. 31, 1911.

(Maj.) Will You Marry Me? Com.	615
(Rep.) The Pride of Lexington. His. Dr.	
(Solax) Christmas Presents. Dr.	

IMP BALL.

A large attendance is expected at the second annual Imp. ball, Alhambra Hall, 126th Street and Seventh Avenue, the night of Dec. 30. Tickets are fifty cents. Many persons of prominence, professional and otherwise, in motion picture circles, will be present.

WHERE TO SEND SCENARIOS.

Scenario writers will find it convenient to clip and preserve the following list of film manufacturers' addresses:

Biograph Company, 11 East Fourteenth Street, New York city.
Thomas A. Edison, Inc., Decatur Avenue and Oliver Place, Bedford Park, Bronx, N. Y.
Essanay Film Mfg. Co., 1333 Argyle Street, Chicago, Ill.
Kalem Company, 235 West Twenty-third Street, New York city.
Lubin Mfg. Company, Twentieth and Indiana Avenues, Philadelphia, Pa.
Melies Company, 204 East Thirty-eighth Street, New York city.
Pathe Freres, 1 Congress Avenue, Jersey City Heights, N. J.
Selig Polyscope Company, 20 East Randolph Street, Chicago.
Vitagraph Company, East Fifteenth Street and Locust Avenue, Flatbush, Brooklyn, N. Y.
American Film Manufacturing Company, Bank Floor, Ashland Block, Chicago, Ill.
Champion Film Company, 145 West Forty-fifth Street, New York.
Comet Film Company, 344 East Thirty-second Street, New York city.
Eclair Film Company, 31 East Twenty-seventh Street, New York city.
Imp. Films Company, 102 West 101st Street, New York.
New York Motion Picture Company, 1 Union Square, New York City.
Majestic Motion Picture Company, 145 West Forty-fifth Street, New York city.
Nestor Film Company, Avenue E, Bayonne, N. J.
Powers Motion Picture Company, 145 West Forty-fifth Street, New York city.
Reliance Film Company, 540 West Twenty-second Street, New York.
Republic Film Company, 145 West Fifty-fourth Street, New York.
Rex Motion Picture Manufacturing Company, 578 Eleventh Avenue, New York City.
Solax Company, Congress Avenue, Flushing, L. I., N. Y.
Thanhouser Company, New Rochelle, N. Y.
The Gem Manufacturing Company, 578 Eleventh Avenue, New York City.
St. Louis Motion Picture Company, Twenty-fifth and Montgomery, St. Louis, Mo.

KODAK COMPANY STOPS RESTRAINT.

In order to avoid liability to a charge of restraint of trade, the Eastman Kodak Company has announced that it will no longer require those dealers who handle its products that are not protected by patents to maintain prices in selling the goods.

JAP MURDERER GETS LIFE.

The Japanese gardener who killed Francis Boggs, Western manager of the Selig Company, and wounded W. N. Selig, president of the Selig Company, in Los Angeles a few weeks ago, has been convicted of murder in the first degree and sentenced to life imprisonment.

MOTION PICTURE NOTES.

The motion pictures of the city of Red Wing, Minn., as taken by the Industrial Film Syndicate, were shown at the T. B. Sheldon Memorial Auditorium Nov. 3, 4 and 6, to full houses every night, and proved to be a great success, showing the beauties of the scenery around Red Wing. The motor boats and pastimes on the rives and the various industries and colleges of the city, including the Minnesota State Training School. From Red Wing they go to Lake City, and will then be shown in 500 cities in the Northwest.

Archie Hanlon has leased the Pastime Theatre, in Iowa City, Ia., taking possession Jan. 1. At the same time Fred Dever will open a new house for motion pictures built by Dunkel Brothers at a cost of over $6,000.

H. E. Embry has sold The Photo Play to A. L. Beard, of Topeka. Mr. Embry expects to go to Portland, Ore., where he will engage in the same business.

At Hannibal, Mo., the New Star, the Majestic, and the Princess entertained fair audiences with good bills and pictures Dec. 11-16.

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LET ME SOLVE Your Machine Problem.—Latest model machine; best results for small expenditures. Address Montgomery, 470 W. 46 St., N. Y. City.

MOVING PICTURE outfits wanted. National Employment Company, Duluth, Minn.

PAPER-SLIDE Announcements, 50 cents per dozen. Two samples and list sent for 10 cents. John S. Church Co., Winsted, Conn.

SLIDES—Announcement Slides, song slides; cheap but good; artistic and durable. Gordon, 207 W. 34th St., N. Y. City.

WANTED—Young men and women attending picture shows to handle liberal-paying proposition in spare hours. Address Kenny, 263 E. 32 St., N. Y. City.

Essanay Photoplays

The Photographic Excellence of the Following Named Essanay Photoplays Has Never Been Equalled and Will Seldom Be Surpassed

RELEASED TUESDAY, JANUARY 2 **(Length, approx., 1000 feet)**

THE MAIL ORDER WIFE

A photographic masterpiece, unique in its delightful plot, and excellently acted.

RELEASED THURSDAY, JANUARY 4 **(Length, approx., 1000 feet)**

THE VALLEY OF REGRETS

The story of a woman's life, wrecked through a husband's neglect. A drama as poignant and pathetic as the world-famous East Lynne. Another photographic gem.

RELEASED FRIDAY, JANUARY 5 **(Length, approx., 1000 feet)**

"FOR THE LOVE OF MIKE"

This is a howling good comedy which will have your audiences in hysterics. Do not fail to book it. It will do you good to "hear that fat man laugh."

RELEASED SATURDAY, JANUARY 6 **(Length, approx., 1000 feet)**

A CHILD OF THE WEST

A remarkable Western drama with a remarkable child actress. This little girl's cleverness will win much applause. The story is a crackerjack.

Essanay Western photoplays are in a class by themselves. They are superior, in all features, to all other Western photoplays made by any other firm, anywhere.

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LUBIN FILMS

RELEASED SATURDAY, DECEMBER 23, 1911. Length about 1,000 ft.

SERGEANT WHITE'S PERIL

Sergeant White, a gallant young officer, rescues a pretty senorita from the clutches of a wicked Mexican, and is in return rescued by his faithful horse after he has been shot by the Mexican and is drifting wounded down a stream. The horse brings the troop of soldiers to his master.

RELEASED MONDAY, DECEMBER 25, 1911. Length about 1,000 ft.

ONE WAY TO WIN

Deals with a joke by means of which a love-sick barber overcomes parental opposition and gains a blushing bride and sufficient capital to start him in business for himself. It is to be hoped that he treats his own customers better than he did those of his former employer.

RELEASED WEDNESDAY, DECEMBER 27, 1911. Length about 1,000 ft.

THE AMERICAN GIRL

Dorothy Ames, a harum-scarum up to date American girl, offended by the opinion of American girls expressed by an English lord who visits her home, determines to be revenged by fascinating him, intending to spurn him in the end, and dresses in Quaker costume. With her sweet demure way she completely wins the heart of the Englishman, arranging it so that his declaration is heard by several friends, she laughing at him, which fact he discovers and vows to pay her back in her own coin. Cupid takes a hand in the game, and arranges it all to his own satisfaction.

RELEASED THURSDAY, DECEMBER 28, 1911. Length about 1,000 ft.

THE SOLDIER'S RETURN

Irene Jerome, the daughter of a ranchman, is in love with Tom King, a handsome young cowboy. Her father, however, wishes her to marry John Reynolds, a well to do farmer. The war with Spain breaks out and Tom enlists. Irene, who remains faithful to her sweetheart, reads of his death in battle, her father finally persuades her to marry Reynolds, in order to assist her family, who are in desperate financial straits. Meantime Tom, who had only been wounded, returns in time, and Reynolds nobly slips aside in Tom's favor and the lovers are united.

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Tues. Jan. 9—A DOCTOR'S DUTY—Drama

Tues. Jan. 16—"MAMIE BOLTON"—For Laughs

Tues. Jan. 23—LOVE FINDS A WAY—Drama

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Thurs. Jan. 4—OLD PAPERS—OLD SOUVENIRS

Thurs. Jan. 11—THE INVENTOR

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3---NESTORS A WEEK---3

Saturday, Dec. 30th, 1911

Mutt and Jeff BREAK Into SOCIETY

and

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Wednesday, Jan. 3d

The Tenderfoot's Sacrifice

Pulsating Western.

NESTOR

Monday, Jan. 1st, 1912

AN UNLUCKY PRESENT

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Saturday, Jan. 6th

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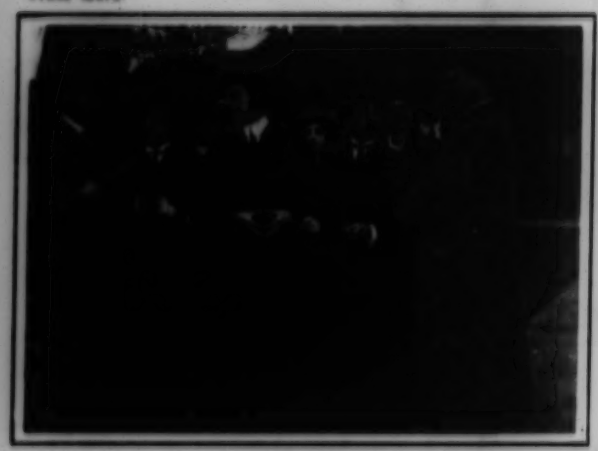

RELEASED DECEMBER 2[illegible] 1911

Caught With the Goods

The celebrated Biograph sleuths again almost catch the real criminals. However, they make a wholesale arrest and are self-satisfied. The Vice Committee engages their services in getting evidence against a certain gambling parlor. They, with their usual bungling, let the gamblers escape and arrest instead the entire Vice Committee, who, as a last resource, make the raid themselves, seizing the gambling paraphernalia. Hence, the sleuths, finding them in possession of the goods, arrest them as the gamblers.

Approximate Length, 517 feet.

A Mix-Up in Rain Coats

Brown and Jones are business partners. Brown is a newlywed, while Jones is still in the lover class. Brown and Jones purchase rain coats that are very much alike, and Jones, receiving a note from his sweetheart, puts it in his rain coat pocket. That evening there is a switch about of coats owing to Brown taking Jones's coat by mistake. Well, the rest may be imagined.

Approximate Length, 482 feet.

RELEASED DECEMBER 28, 1911

The Voice of the Child

Tiny, Yet How Powerful is Its Appeal

The young business man becomes so engrossed with the building up of his new business, that he, to a degree, neglects his wife and little child. Of course, like all enthusiastic business men, he does not realize that his wife tires of the everlasting harangue of business. It is "business, business—always business." Hence it is small wonder that the wife listens to the poisonous flattery of the husband's college mate, whom he introduces to her. This false friend tries to strengthen his sinister purpose by arousing the suspicion of the wife against her husband by placing a photograph of his stenographer in his coat pocket, which is found later by the wife. This is apparently most convincing, and the wife consents to go away with this wretch. The maid overhears their plans and informs the husband, who would wreak vengeance, but the child's cry of "Mamma, Mamma," averts a tragedy of a soul and body.

Approximate Length, 998 feet.

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